

SYNTHETIC SHORTHAND
METHOD

GRAHAM-PITMANIC



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SYNTHETIC METHOD
OF
SHORTHAND

GRAHAM & PITMANIC

A NEW WAY OF PRESENTING AN OLD SYSTEM, BEING A
PRESENTATION OF FIRST PRINCIPLES WITH ABSO-
LUTE SIMPLICITY, AND AN EXPOSITION OF
THE MOST ADVANCED METHODS
OF WRITING FOR THE
REPORTER

ADAPTED TO
Schools, Business Colleges and Self-Instruction

BY
WILLIAM BILLINGS
Passaic High School, Passaic, N. J.

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INTRODUCTION.

This is not a new system of shorthand that can be absorbed by sleeping with the book under your pillow. But it is a logical, educational arrangement of the Graham and Pitmanic systems, which are now recognized as pre-eminently superior to all others, and can be learned by anyone of ordinary intelligence, possessing enough perseverance to master thoroughly the principles as presented.

The arrangement is based on common sense, leading from the simple to the more complex, by simplest gradation. This book is not an experiment. It has grown naturally day by day for the past ten years from the author's needs and experience in the schoolroom and practical knowledge of the needs of business men and reporters.

The manuscript has been used in the schoolroom for a year previous to its publication, and results have been gotten that were superior to any accomplished while using other books, and this is why it is published. Nothing more is asked than a consideration of its merits.

Educational methods advance as experience increases. Few new principles are given, but many totally new phases of presenting them. The arrangement is unique and original, comprehensive and simple, embracing fully the peculiar requirements of the amanuensis and the reporter.

Let it rest on its merits.

448605

INDEX.

PART I.

Straight Strokes.....	3,	13
Curves	6,	8
VOWELS—		
A and O.....		5
E and Ä.....		7
Aw and Ö.....		9
Light Dots.....		10
Light Dashes.....		12
Diphthongs		11
H, Ra, Ch.....		13
Discriminations		14

PART II.

Consonants		18
Vowels		19
Consonants requiring special rules.....		20
Synopsis on rules governing Consonants and Vowels.....		21
Rules for Position.....		22
Omission of Vowels.....		23
Punctuation		23
MODES OF EXPRESSING S—		
Circle		24
Z	24,	§37
Location of Iss.....		25
S Stroke.....		26
Ses		27
Abbreviations		28
Halving		29
Exceptions		30
BRIEFS		33
<i>First Business Letter</i>		37
W Diphthongs.....		37
<i>Second Business Letter</i>		40
Omission of Vowels.....		40
Y Diphthongs.....		41
H		42
N Hook.....		43
<i>Third Business Letter</i>		45

	PAGE.
F Hook.....	46
Rules for F and N Hooks.....	47
<i>Fourth Business Letter</i>	48
L Hook.....	49
R Hook.....	51
Medial Vowels; Rules Common to all Hooks; Two Hooks to One Stroke.....	52
R Hook Synopsis.....	54
L Hook Synopsis.....	56
N and F Hook Synopsis.....	57
St, Zd.....	58
Sh and L.....	60
R and Ra.....	62
Lengthening	63
Str	66
Ler and Rel.....	67
Mp	68
Shon and Tiv.....	69
BACK HOOKS—	
Eshon, In, En, Un.....	70
Prefixes	71
Affixes	73
Punctuation, etc.....	75
Alphabet for Initials.....	75
Positive and Negative Words.....	77
OMISSIONS—	
Of Vowels.....	77
Of Consonants.....	78
Of Words and Syllables.....	80
Amanuensis' Lists of Short Forms.....81, 84, 85,	86
Light Olds and Modifications.....	92
Dark Olds and Modifications.....	95
Derivatives	102, 104
Geographical Names.....	98
Proper Names.....	106
PHRASING—	
Of Ticks.....	110
Simple	113
Commercial	114
Universal	115
Legal	116
Theological	117
UNVOCALIZED OUTLINES—	
Identical	119

UNVOCALIZED OUTLINES—Continued.	PAGE.
Nearly Identical.....	121
Middle Vowels.....	122
Natural Order.....	124
Prominent Vowels.....	126
Implied Vowels.....	126
Initial and Final Vowels.....	127
Uncommon Outlines.....	127
Familiar Words.....	128
Expedients	129
Reporter's List.....	139
Keys	151
Writing Exercises.....	165
Shorthand Penmanship.....	185
Shorthand Practice (Index).....	189
Speed and Legibility.....	190
Specimens of Writing from 100 Words a Minute to 250 a Minute...	191
BUSINESS LETTERS—	
Twenty-five Words each.....	192
Fifty Words each.....	194
One Hundred Words each.....	196
LITERARY DEPARTMENT—	
Fallacy of Dictation.....	213
Concentration	215
Value of Monotony.....	216
A Letter from Mr. A. P. Little.....	219
Ode to My Amanuensis.....	225
TALKS TO THE SHORTHAND STUDENT.....	226
Key to Shorthand Practice.....	235

SUGGESTIONS TO THE USERS OF THIS BOOK.

Since all teachers have their own methods evolved from their experience, the authors of this book have refrained from any extensive instructions to teachers. A few hints, however, are given for the benefit of instructors who would like to compare their own ideas with the authors'. While self-instruction is an idea which should not be encouraged, yet for the benefit of the self-learner these hints are also given:

1. Learn to use both pen and pencil. Keep your pencil sharp and use a fine pen, which should be thrown away after a day's use.

2. Always keep your notes the same size as those in the book, and as legible. Large notes and ill-made notes are not capable of high speed.

3. Read the definitions and instructions slowly. Stop and think what the information means contained therein.

4. Never practice for speed only, while going through the book the first time; but every effort should be made to write without stopping or halting between the characters.

5. Study the chapter on penmanship, page 185, when beginning the study, if the hand is very poor. The study of this chapter will greatly facilitate speed for the practical writer.

6. The struggle from 80 words per minute to 100 is a fearful one, and many fall by the way. Unless you have an absolute and ready knowledge of all the principles and sign-words, and have carefully studied and understand the chapter on penmanship, you will have a serious time acquiring a bona fide speed of 100 words per minute. Much writing that is called a 100 words a minute would not amount to 60 under a bona fide test.

7. Do not imagine that you are smarter than the average student and only need to look at a lesson. The greatest genius who ever lived was also one of the greatest workers before he ever attained any distinction. Don't imagine you must have some one read to you four or five hours a day when you are half-way through the book. Follow the advice of your teacher, if you have a good one; if not, don't complain, but quit him.

PART I.

PRELIMINARY LESSONS ON THE ALPHABET.

A new method of teaching first principles by which the vowels are introduced one at a time, and consonant strokes are presented in classified groups of curves and straight strokes, upward and downward strokes.

Easy for the slow student.

Rapid for the quick student.

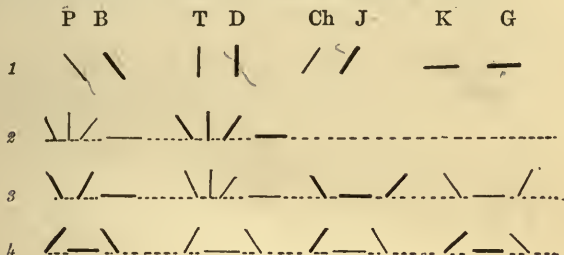


STRAIGHT STROKES OF THE ALPHABET.

A speed of *one hundred fifty* strokes per minute must be attained in *reading*, and *sixty per minute* in *writing* the alphabet, exactly the same *size* and *spacing* as *here given*.

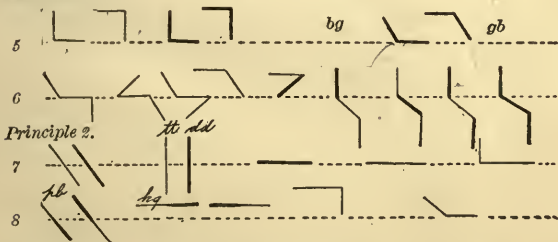
1. In combining consonant strokes; they must be joined *without lifting* the pen or pencil.

2. Two strokes forming a straight line must be written with a *single movement* of the hand ; when one is shaded and the other is light, the shaded stroke must taper gradually into the light one, and *vice versa*. / Ch is called Chā ; — G is called Gā (or hard G). Except K and Gā, use *downward* stroke.



COMBINATIONS.

Read Rule 1.



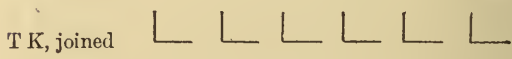
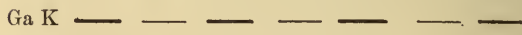
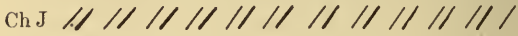
All strokes must be of equal length.

Care should be taken to make light strokes as light as possible ; and heavy ones should be shaded just enough to distinguish them from light strokes.

METHOD OF PRACTICE.

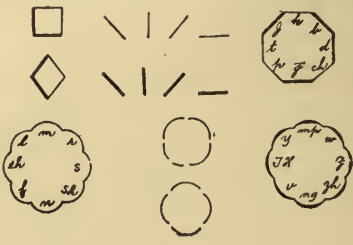
All shorthand exercises should be written from twenty-five to fifty times *exactly* the *size* of the *copy*, and should be read by pronouncing the *names* of the *strokes* and *vowels* that compose each word, until it can be done without any hesitation.


A good *penmanship movement* is as necessary as a *knowledge of the art itself*. The hand should move from one character to another without lifting the pen more than necessary to barely clear the paper. The pernicious habit of making superfluous movements before the pen touches the paper should be positively avoided. If, on account of confusion or other reason, there is a halt in the continuity of movement, then the pen should *remain perfectly motionless* and *near to the paper*, moving only when writing.



The straight strokes may be regarded as taken from the sides of an octagon.

The curved strokes are sections of a circle.



 3. *Shorthand* is simply *sound* writing ; a *silent letter* is never written.

VOWELS A AND O.

4. A heavy dot opposite the middle of a stroke expresses *ā* long, as in *day* ; *never otherwise*. Line 1.

5. A heavy dash at right angles opposite the middle of a stroke expresses *ō* long, as in *so*. Write the dot or dash with a *quick, single* movement of the hand. The vowels must be free from the stems.

6. When a vowel follows a consonant, write it below horizontal strokes and at the right of other strokes.

7. When a vowel is read before a consonant, write it above horizontal strokes and at the left of other strokes.

Sound;-	Pā	Bā	Tā	Dā	Jā	Kā'	Gā
Longhand;-	pay	bay	Tay	day	jay		gay
1							
Initial Vowel	Ap	Ab	At	Ad	Aj	Ak	
<small>See par. 7.</small>	ape	Abe	ate	aid	age	ache	
2							
	Pō	Bō	Tō	Dō	Jō	Kō	Gō
	Poe	bow	toe	dō	Joe	coe	go
3							
	O as in sō.						

Vowels between strokes.

	Pāj	Bāk	Tāk	Dāk	Jāk	Kāk	Bāb
	page	bake	take	Dake	Jake	cake	Babe
4							
5							
	pōach	cōke	jōke	cōpe	pōke	pōpe	ōpāquō
6							
7							

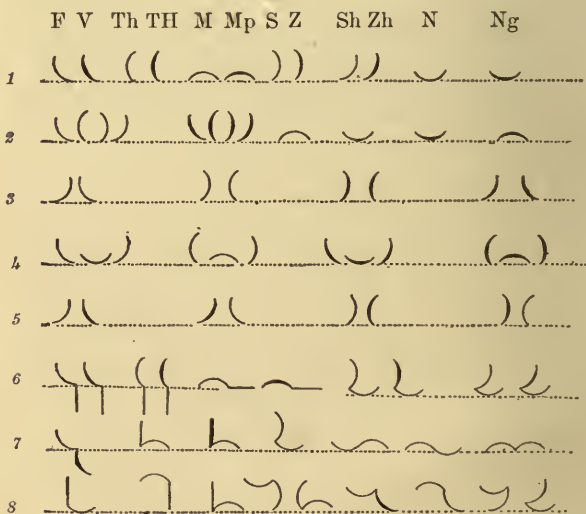
NOTE.-Two light lines under a word indicate that it is a proper name.

CURVES.

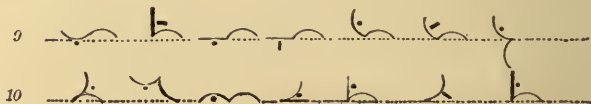
The following sloping and vertical curves are written downward ; the horizontals, from left to right.

8. When reading, the light stroke *Th* is called *Ith* ; *Th*, heavy stroke, is called *Thee*. The name of *Mp* is *Emp* or *Emb*, the shading of *M* adding either *P* or *B*.



9. *Sh* is called *Ish*. *Zh* is called *Zhā*. *Ng* is called *Ing*.





Words :



VOWELS Ē AND Ä (OR AH).







10. A heavy dot written at the beginning of a stroke, or *first place*, expresses the vowel *ē* (long, as in *see*):  *bē* |  *tea* (Tē)

(b) At the end, or *third place*, it expresses the sound *ah*, as in *palm*:  *Palm* \ . *pa*  *mā*

RULES FOR POSITION.

11. The stroke has position with regard to the *line of writing*, as well as the vowel with regard to the stroke.

(a) Single strokes with a first place vowel are written half the height of a *T* stroke above the line.

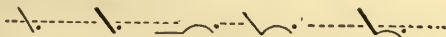
Words :	pea	be	tea	fee	the	she
Sounds :	Pē	Bē	Tē	Fē	Th-e	Sh-ē
						

(b) Strokes with second place vowels are written on the line.

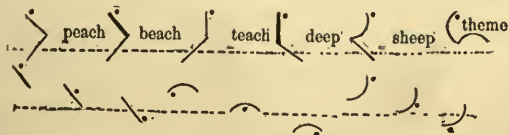
(c) Strokes with third place vowels are written beneath the line for horizontals, and

(d) Half-way through the line for other strokes.

Words :	pa	ba	calm	palm	balm
Sounds :	Pä	Bä	Käm	Päm	bäm



(e) In words of more than one stroke, *not composed of horizontals*, the *first upward* or *downward* stroke is given the position, and the other strokes are joined without regard to position.



L R W Y.

12. The curve that expresses the sound L has two names, *Lā* and *El*.

(a) *Lā* is written upwards; *El* is written downwards.

(b) Always use *Lā*, the upward stroke, when the character stands alone.

(c) Either *El* (the downward stroke) or *Lā* (the upward stroke) may be used when joined to other strokes according to combinations.

(d) *Yā* and *Wā* are invariably written downward.

Equivalent:	L	R	Y	W
Name:	Lā	R	Yā	Wā

upward.
downward.

13. *Lā* being written upward, (a) the beginning, or *first place*, is at the lower end, and (b) the "end" of the stroke, or the *third place*, would therefore be at the upper end.



The small figures written above the shorthand characters refer to previous principles, which should invariably be referred to by the student every time they occur.

Rules for placing vowels between strokes will be given later.

14. In words containing more than one vowel, the accented vowel governs the position.

DASH VOWELS.

15. A heavy dash at the beginning, or first place, expresses the sound *aw*, as in *bawl* or *fall* ; second place, *ō*, as in *sō*, *fōe*.

16. The same dash at the end, or third position, expresses the sound *ōō*, as in *fōōl*.

17. Do not write a vowel in an angle when it can be avoided, as there may be doubt as to which stroke the vowel belongs.

Keep		Beam		Knock			
P-aw	j-aw	c-aw	ch-aw	th-aw	s-aw	(g)n-aw	l-aw
1 _____							
2 _____							
3 _____							
4 _____							
5 _____							

pooh boo moo Sioux shoe Lou coo "zoo"

18. Care must be taken when the outline begins with a horizontal. Write the horizontal sufficiently above or beneath line to allow the following upward or downward stroke to govern the position, according to Rule 11e.

LIGHT DOTS.

19. A light dot, first position, expresses *ŷ*, as in *ŷt*.

20. A light dot, second position, expresses *ě*, as in *bět*.

21. A light dot, third position, expresses the sound *ă*, as in *căt*.

Two little marks under a word indicate a proper name, or the character only, without reference to any word.

	pick	mick	chick		pill	Bill	
	pĭk	mĭk	ch-ĭk	pĭg	dĭp	pĭl	bĭl
ŷ	^{11e}						
1							
2							
3						¹⁸	
4	^{11e}						

	lĕg	fĕtch	kĕg	bĕllow	jĕlly	Jĕnny	Jĕssie
ě							
5							

	păck	Măck	Jăck	băck	knăck	lăck	kodăk
ă							
6							
7		¹⁸					
8							
9							
e and ě 10							

DIPHTHONGS.

I Oy Ew Ow.

22. A small character like an inverted caret, first position, expresses the sound *i*. Always the sound of long *i*, as in *ice*, *dice*, *pie*.

Do not mistake the sound *i* for *y*, which is first place, light dot.

23. The same character inverted, first position, expresses the sound *oy*, as in *boy*.

24. The same character, third position, expresses the sound *ow*, as in *cow*. 25. A character like a caret, opening to the right, third position, expresses the sound *ew*, as in *mew*.

	Mike	tike	like	pike
	Mik	tik	lik	pik
I				
Oy				
Ew				
Ow				

When two consecutive vowels must be written to one stroke, place the vowel read first nearer to the stroke than the other one; between two strokes, write a vowel to each stroke.

LIGHT DASH VOWELS.

26. A light dash, written at right angles, at the beginning of the stroke, expresses *ö*, as in *lock, rock, fog*;—

27. At the middle it expresses *ü*, as in *duck, mug, bug*;—
(Line 3.)

27½. At the end it expresses *öö*, as in *took, bull, full*. (Lines 5 and 6.) A period is indicated by a long stroke.

töp döj löj sh-öp bö-ch döck möck
top dodge lodge shop botch dock mock

ö

dück Dütch bug jüg lüv tüg füg tüch
duck Dutch budge love fudge touch

öö

töök böök shöök pull löök cöök

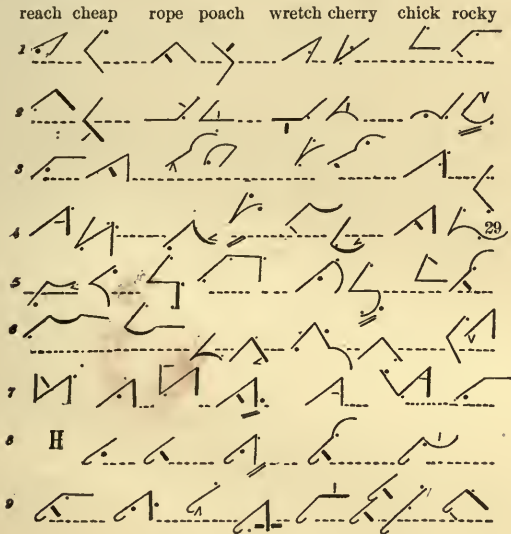
öö

Sentences





H.

COMPARISON OF RĀ AND CHĀ.

28. *Hā* and *Rā* are always written upward.
29. *Cha* is always written downward, and slants less than *Ra*.
30. *Ra*, when written alone, inclines more than *Cha*.
31. When joined to other strokes, *Ra* may be readily distinguished from *Cha*, as the stroke to which it is joined indicates that *Ra* was written upward and therefore is not *Cha*, which is *always written downward*.



SUMMARY OF RULES.

-  An upward stroke cannot be *Chā*.
-  A downward stroke cannot be *Rā*.
-  In words of two or more strokes the stroke to which *Rā* is joined shows whether it was written upward or downward.
-  The hook on *Hā* is on the right-hand side.

27. DISCRIMINATIONS.

- (A) Lines 1 and 2 discriminate between *i* and *l*.
- (B) Line 3 discriminates between *e* and *l*.
- (C) Line 4 discriminates between *ah* and *aw*.
- (D) Line 5 discriminates between *e* and *u*.
- (E) Line 6 discriminates between *oo* and *oo*.
- (F) Line 7 discriminates between *e* and *l*.
- (G) Line 8 discriminates between *ew* and *oo*.
- (H) Lines 9, 10 and 11 discriminate between *ā* and *ā*.
- (I) Line 12 discriminates between *J* and *Ga*.
- (J) Line 13 discriminates between *Ch* and *Sh*.

1

2

3

4

5

6

7

8

9

10

11

12 **J Ga**,

Ch, Sh

13

SYNTHETIC METHOD OF SHORTHAND:

GRAHAM AND PITMANIC.

SYSTEMATICALLY AND SYNOPTICALLY ARRANGED.

NOTE—Students who have a previous knowledge of shorthand, and those who review, may commence here, the subject being complete from this point.

The “Preliminary Lessons” are to facilitate the presentation of the alphabet to beginners only.

PART II.

THE KEY TO SHORTHAND SUCCESS.

Study these five general principles daily. Neglect one of them, and you violate them all.

1. Speed is the final aim of shorthand writing, but he who works for speed only, lays the foundation of a most miserable failure.

2. Speed is a composite quality made up of these three elements :

KNOWLEDGE,
CONTINUITY,
PENMANSHIP.

3. The pupil who wishes to succeed must dwell on the preceding lessons until he is *perfectly* familiar with them. They must be written from fifty to five hundred times *perfectly*, with a continuous easy movement of the hand.

4. Mere mechanical writing without thinking is useless. You must *think*, as you write, of *what you are writing*.

5. Every shorthand outline has three vital elements :

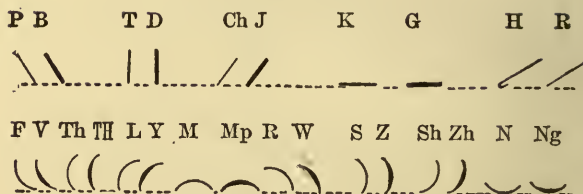
(1) POSITION, of which four will be shown ;

(2) LENGTHS, of which there are three—normal, half, double ;

(3) QUALITY, light and shaded strokes.

As you write a character, think whether all these three elements are properly recognized.

ALPHABET.



The ordinary letters above represent the *long-hand* equivalents.
When spoken,—

- / Ch is pronounced Chā, always written downward.
- / R is pronounced Rā; made upward; slants more than Chā.
- G is pronounced Gā, being the sound of G hard.
- (Th is pronounced Ith, always written downward.
- (TH is pronounced The, as in *that*, always written downward.
- { L is pronounced Lā, always made upward when alone.
- { L is pronounced El, when made downward and joined.
- (Y is pronounced Yā, always written downward.
- ⤵ Mp is pronounced Emp.
- ⤵ W is pronounced Wā, always written downward.
- { Sh is pronounced Shā, when made upward.
- { Sh is pronounced Ish, always written downward when alone.
-) Zh is pronounced Zhā, always written downward.
- ⤵ Ng is pronounced Ing.
-) S is pronounced Es, as a stroke, always written downward.
- / H, pronounced Hā, is always written upward.

Briefs: W, Y and S have brief signs written and pronounced as follows:

Wě	Wŭ	Yŭ	Yě	Iss

SYNOPSIS OF VOWELS.

1. There are twelve vowels: Six dots and six dashes. The three heavy dots and three heavy dashes are called *long vowels*. The three light dots and three light dashes are called *short vowels*.

The short vowels are more difficult to pronounce. They are not so well represented in longhand as the long vowels.

2. The vowels are written in three positions, called *1st*, *2nd*, and *3rd*. The *1st* is at the beginning, the *2nd* at the middle, and the *3rd* at the end of the consonant stroke.

3. The "beginning," or first position, is at the lower end of the stroke if it is written upward, and at the upper end if it is written downward.

4. Therefore the *1st* place vowel is at the lower end if the stroke is made upward, and at the upper end if it is made downward.

5. There are six diphthongs: three first place and three third place.

(The diacritical marks are taken from Webster's Dictionary.)

6. The vowels in the diagram are placed for convenience beside a T stroke to show the position they occupy in relation to the consonant.

The names of the heavy dots are ē, ā, ā.

The names of the light dots are ĩ, ě, ǎ.

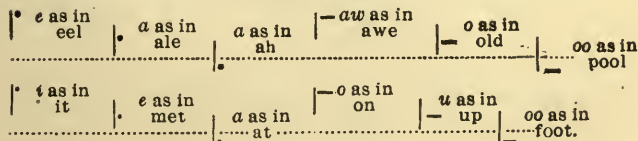
The names of the heavy dashes are aw, ō, ōō.

The names of the light dashes are ǒ, ŭ, ǒǒ.

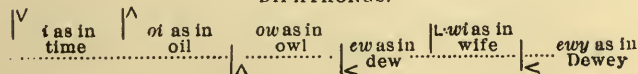
The names of the three first place diphthongs are ī, oy, wī.

The names of the third place diphthongs are ow, ew, ewy.

VOWELS.



DIPHTHONGS.



CONSONANTS REQUIRING SPECIAL RULES.

Lā, El Sha, Ish Rā, Ha

7. L is always written upward when standing alone, and its name is Lā. Rā and Hā are always written upward.

8. When L begins a word followed by other strokes, use Lā, or the upward stroke; when L ends a word of more than one stroke, use El, or downward stroke; when L precedes a final vowel, use Lā.

Exceptions to Rule 2: Always use Lā for L joined to P B, T D, Ch J, Ith, The.

Thus: lp ld dl lth jl

9. Use El (downward stroke) for El following N and Ing :

nl ; ng-l

R and Rā.

10. When R begins a word, use Ra : as in *rake* ; *rope*. When initial vowel is followed by R, use downward stroke:

early ; ark.

When the sound R ends a word, use R; when it precedes a final vowel, use Rā.

Exceptions: Always use R before M, and Rā following it :

arm ; Mary.

11. Always use Rā preceding T, D, Ch, J, F, V, S, Z, and following Rā :

 r-t r-ch r-v r-r

Sh is written downward when alone; either way when joined.

The convenience of joining only, often governs the use of strokes.

12. The briefs W () Y () S () are usually used when the word begins or ends with the sound they represent, and may occur between two strokes, but never follow an initial vowel; the equivalent strokes are then used.

SYNOPSIS OF RULES GOVERNING CONSONANTS AND VOWELS.

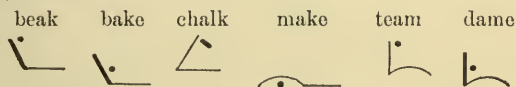
ORDER OF VOWELS.

13. Vowels are written at the left-hand side of strokes when read before, and at the right-hand side when read after them ;

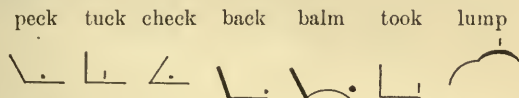
14. Above horizontals when read before, and below when read after them.

RULES FOR VOWELS BETWEEN STROKES.

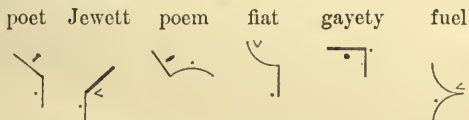
15. All first and heavy second place vowels follow the first stroke.



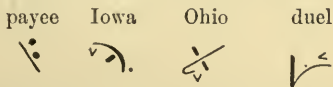
16. Light second, and all third place vowels precede the second stroke.



17. When two vowels occur between two strokes, they are placed one to each stroke.



18. When the word requires two vowels to one stroke, place the one closer to the stroke which is read nearer to it.



NOTE.—Rules 15 and 16 are of but little practical use, for if the vowel was written correctly it would make no difference to which stroke it was written. These rules cannot be applied to such words as “task,” “optic,” etc., as will be seen later on.

RULES FOR POSITION.

19. The stroke has position with regard to the *line of writing*, as well as the vowel with regard to the stroke.

20. Single strokes with a first place vowel are written half the height of a *T* stroke above the line.

21. Strokes with second place vowels are written on the line.

22. Strokes with third place vowels are written beneath the line for horizontals and,

23. Half-way through the line for other strokes.

24. In words of more than one stroke, the *first upward* or *downward* stroke governs the position, and the other strokes are joined without regard to position.

VOWELS ON UPWARD STROKES.

25. On all upward strokes the beginning, or "First place," must be at the lower end; and the third place, therefore, occurs at the upper end.

VOWELS IN ANGLES.

26. Do not write a vowel to an angle when it can be avoided, since it may be difficult to determine to which stroke it belongs.

POSITION OF HORIZONTALS.

27. When a word begins with a horizontal followed by an upward or downward stroke, place the horizontal sufficiently above or beneath the line to allow the upward or downward stroke to govern the position.

OBJECT OF POSITION.

28. The object of position for outlines is to indicate the position of the vowel when vowels are omitted for the sake of speed.

POSITION IGNORED.

29. Common words of several strokes are sometimes written on the line (same as second position) if the outline thus made does not conflict with any other word and is in itself sufficiently legible.

OMISSION OF VOWELS.

30. Vowels may be omitted early in the study on such outlines as are identical in name with the consonant stroke, or very nearly so, or on such words as have been repeated in the same article.

31. PUNCTUATION : Comma, by a long space.

A period is indicated by / An interrogation point by /

ILLUSTRATIONS OF CONSONANTS AND VOWELS.

WORDS EMBODYING ALL CONSONANT STROKES, VOWELS, AND DIPHTHONGS.

1.

2.

3.

4.

5.

6.

7.

8.

9. See principle 30

10.

11. 18

S AND Z CIRCLE, OR ISS.

32. S or Z may be expressed by a small circle called *Iss*.

33. The circle, or *Iss*, must be written on the right side of straight downward strokes; (b) on the upper side of horizontal straight strokes; (c) on the left side of Rā and Hā; (d) except when beginning *Ha* it is written on the right side by closing the hook; (e) on curves, *Iss* is invariably written on the concave side.

34. *Rule for writing*: When a word begins or ends with S, always use *Iss*. (Slight exception in 37.)


35. *Rule for reading*: In reading shorthand, when an outline begins or ends with a circle, the S sound *must invariably* be read *first* if it is written first, and last if it is written last.


36. Deduction from above rules: No vowel can be read or written before an initial circle, or after a final circle.


37. Z is expressed by the circle, under the same rules as S, except when the word begins with Z in a few uncommon words, then Z stroke is used. (Little used.)

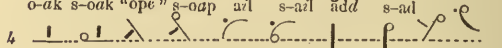
	pays	bays	days	jays	lays
	pā-s	b-ā-s	dā-s	jās	lās

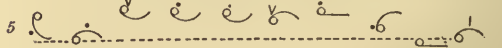
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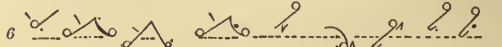
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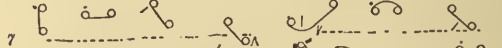
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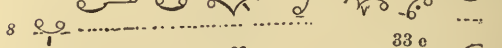
3 Page 14 


4 o-ak s-oak "ope" s-oap ail s-ail ädd s-aid 


5 

6 

7 

8 

9 

Principle 37) 

Soho Sa-ha-ra

LOCATION OF CIRCLE.

38. Between straight strokes forming an angle, the circle is written outside of the angle.

39. Between straight strokes forming no angle write the circle as though rolling on a straight line.

40. Between curved strokes forming an angle the circle is written inside the curve, if both curves are of the same general direction.

41. Between a straight stroke and a curve stroke, the circle is written on the inside of the curved stroke. Between opposite curves, usually write the circle on the convex side of the first; except when M comes first, write *Is* inside of it.

bask Pask risk tusk dusk task gasp gusty rusty

1 38

2 39

3 40

4 41

5 Sentences

6

7

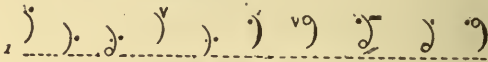
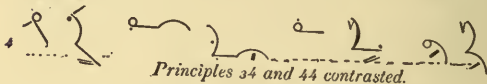
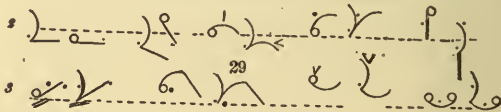
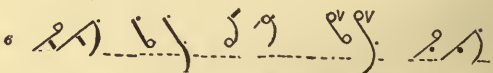
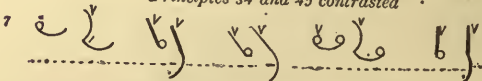
8

Key, Line 5; obelisk damask; armistice rusty Cincinnati casino Russia

RULES FOR S.



42. Use the S stroke when S is the only consonant in a word,
 43. When a word begins with a vowel,
 44. When a word ends with a vowel, and
 45. When two vowels follow or precede S, use the stroke.
 (The vowels may then be written one to each stroke.)


46. *Summary of paragraphs 34, 43, and 44: When S is the first or last sound, usually use the circle; when a vowel is the first or last sound and S the next sound to it, use the stroke.*

Principle 42*Principles 34 and 43 contrasted**Principles 34 and 44 contrasted.**Principles 34 and 45 contrasted*

Key to Line 2: ask, sack, asp, sap, sum, assume, sail, assail, sald, acid.

SES.

47. A large circle expresses *Ses*. The rules applying to the S circle apply also to the Ses circle ;  passes ;  Moses.

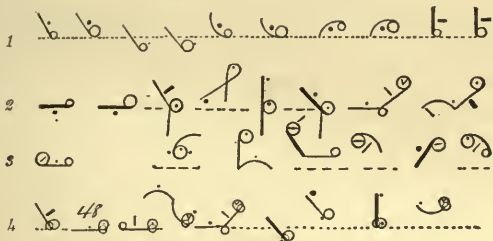
48. Iss may follow, Ses by writing it on the opposite side of the stroke ;  excesses.

Write any vowel between the two S sounds of a large circle as follows : (a) 1st place dashes, horizontally ; (b) 3d place, perpendicularly ; (c) 2d place, obliquely ; (d) dot, 1st place, at the top ; (e) 2d place, center ; (f) 3d, lower side of circle ; diphthongs are written within the circle without regard to position.

This rule is unimportant, as the name *Ses* usually suggests the syllable.

2. gaze, gazes, possessed, resist, diseased, basest, exercise, amaurosis ; (4) possesses, excesses, successes, emphasizes, exercises, abscesses, appeases, diseases, incises.

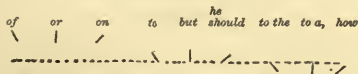
ISS AND SES CONTRASTED.



WORD SIGNS.

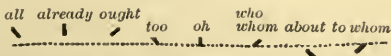
49. A few words, on account of their frequency, are expressed by arbitrary signs known as the "Oids."
("Oid," a Greek word, means *like*. "Oids" are like vowels.)

LIGHT OIDS.



Notice in the third group that "how" does not touch the line.

HEAVY OIDS.



Notice in the third group that "about" does not touch the line.

ABBREVIATIONS.

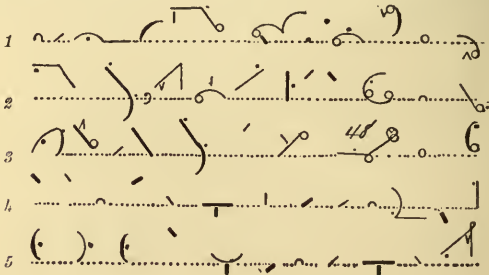
(a) The same abbreviation often stands for more than one word or phrase; in practice, the proper word is determined by the aid of the context.

is	as	hope party happy	be	it	do	this	those thus
you	your	because	for	will	good	have	them
was	business	its it is	into in it	the	a-n	whole	time

(b) A word or outline is sometimes written out of its regular position, that it may not conflict with another word of the same outline and position; thus, *this*, 2d place, to discriminate from *these*, 1st place; *be*, 2d place on account of its frequency.

(c) S may be added to the regular word by adding *Iss* to the word-sign, or abbreviation; thus, *times*; *yours*.

NOTE.—The above list is given for use in the following lessons. The ready student may commence at this point to learn the regular list on page 84.


SENTENCES ILLUSTRATING *Iss*, *Ses*, OIDS, AND ABBREVIATIONS.

HALVING.

50. Halving a letter adds T or D. Ya, Wa, Emp, and Ing are never halved when simple, but they may be halved when they have a final hook.

51. L, R, M, N, unhooked, when halved to add D, must be shaded; when halved to add T, they are made light; when hooked, they are halved light to add D, same as T. When made heavy, they are called (a), Eld, Ard, Med, End; light—(b), Let, Art, Met, Net; (c) Nomenclature: Pet, Bet, Tet, Det, Chet, Jet, Ket, Get, Fet, Vet, Thet, THet, Est, Zed, Isht or Shayt, Eld, Let, Ret, Art, Ard, Met, Med, Net, End.

(d) Eld is always written with a downward stroke.

 It is very important to learn and always use the correct nomenclature.

Line 1: pay, pate, day, date, gay, gate, Fay, fate, lay, late.

· T added

1

2

3

4

D added

6 Contrast 51 a and 51 b

7

8 Sentences

9 See principio 30

10

11

49 c

EXCEPTIONS.

52. The half length cannot be used to represent T or D just preceding a final vowel ;(in other words, a final vowel cannot follow a half length :)

53. When two vowels occur consecutively before or after T or D ;

54. When an angle would not be formed between a half length and a whole stroke,

55. When a word of two syllables would be represented by a single stroke.

56. When a vowel occurs between Ra and D, use full-length D ;
as married, torrid.

	Pity	putty	bid	lot	gait	fat
	pit	put	bid	Lotty	gaiety	fatty
1						
2						
3						
4						
5						
6						
7						
8	Sentences					
9						

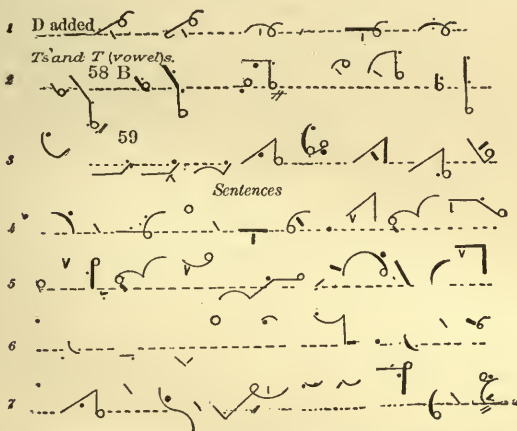
NOTE.—The practical writer usually ignores Principle 55, and writes “avowed,” “allowed,” etc., with a single half length.

57. When *Lā* must be halved to add *D* (as in line 1), it cannot be shaded. (See 51.)

58. A half length at the end of an outline ends the word with the consonant *T* or *D*, except when *S* is made last (see 35), in which case the *T* or *D* is read immediately before the sound *S*.
(b) When a vowel occurs between *T* or *D* and final *S*, use the stroke *T* or *D*.

59. *Rā* and *Hā* are seldom halved when written alone; (b) when *Rd* following a stroke ends a word and *Arđ* cannot be written with an angle, or if it is not allowable, use *Ret*. (Line 3.)

60. When *D* follows two *R*'s, or *Hā* and *Rā*, use the stroke *D*.



Key to Line 1 : rustled, hustled, muzzled, guzzled, embezzled.

Line 2 : Pat's, Patty's, bets, Betty's, Kate's, Katy's, lots, Lotty's, debts, ditties.

Line 3 : feared, caret, coward, mart, rates, these rates, road, rats, ports.

OMISSION OF VOWELS.

61. *Rule 1.*—Vowels may be omitted when the name of the outline exactly coincides with the word, or (b) that vowel may be omitted from a stroke which coincides with a syllable.

62. *Rule 2.*—Vowels may be omitted when the stroke implies an initial or final vowel (as L, R, Rā).

63. *Rule 3.*—Do not try to guess at the name of an outline; simply pronounce the full name of the outline the same as it has been given in previous lessons, and you will also pronounce the word.

1

2

3

4

Sentences

5

6

7

8

9

10

Key : be, jay, are, lay, met, end, let, get, gay, net, bet, pet, way, weigher, layer, cadet, delay, decay, being, essence, case, lays, pieces, races, cases, ways, (R. 1, b), empty, Katy, lazy, gayly, lady, pity, elm, ready, send.

BRIEF SIGNS.

64. The brief signs for W and Y are called Wě or Wŭ, and Yě or Yŭ, to distinguish them from the full length sign.

Wě	Wŭ	Yě	Yŭ
c	o	u	n

65. The brief Yā, composed of a small semicircle, opens upward or downward; (b) the brief Wa opens to the right or left. (c) They are used when the word begins or ends with the sound of *We* or *Ye*, and (d) occasionally between two strokes.

66. (a) When a vowel commences or ends a word, use the stroke Wa or Ya. (b) The stroke is sometimes used between strokes, when the outline is thus more practical. See line 10.

67. When there are no other consonant strokes, the stroke sign must be used, as a brief sign can not be vocalized.

68. *SW*. *Iss* may precede the brief Wě sign by writing it within the sign: sweet; sweep.

69. *WS*. When W is followed by S, use Wā stroke: wisp.

70. Join *We* or *Wu* at the most convenient *angle*, except as stated in 72.

71. In joining: (a) Use Yě on down strokes, N, and Ing. (b) Use Yŭ on *M*, *Emp*, *Ra*, *La*, *Ka*, and *Ga*.

WE AS A HOOK.

72. *L*, *M*, *N*, and *Ra* take the brief W sign as a hook without an angle; when thus hooked they are called *Wel*, *Wem*, *Wen*, *Wer*. (*Wer* must be pronounced with short *e* as in *bét*.)

Wel	Wem	Wen	Wer

73. WORD SIGNS.

with	we	were	what	would	beyond	you
c	c	c	o	o	n	n
---	----	c	---	o	----	n
year	yet	when	we are	where	aware	we will
u	u					
---	u-----			-----		

Brief Signs Illustrated.

1 ⁷¹ ^{71A}

2 ^{65 C} Way

3 ^{65 D} ⁶⁷ ^{66 A}

4 ⁶⁸ Sw

5 ⁶⁹ Ws

6 ^{66 B}

7 ⁷⁹

8 ⁷⁹

9 ⁷⁹

10 ⁷⁹

11 ⁷⁹

12 ⁷⁹

13 ⁷⁹

14 Wind

15 Half Lengths

Key, Line 2 : weep, web, wet, wed, watch, wage, wake, wag, wig, waged.

Line 5 : half way, gateway, some way, this way, that way, any way, my way, go away.

Line 15 : wind, ward, wound, quart, swindle, twined, acquired, wilt, welt, wield.

PHRASING AND ABBREVIATIONS.

73 Phrasing is the art of joining shorthand characters together that speed may be gained.

74 Join word-signs and abbreviations when both are in their natural positions.

	you will		in this way
	in these		will have
	in this		in your
	in those		it is in
	when they		do you come
	we always		anything
	we also		anywhere
	you may		we are in receipt
	it has come		whenever
	you may be		nowhere
	you always		wherever
	we will have		into
	of the		on the

OIDS.

The "Oids" should be joined to each other or to some following word when possible.

And and *the* are written as *ticks* when joined, *and* being horizontal or vertical; *the*, oblique.

The must not be joined to a following stroke.

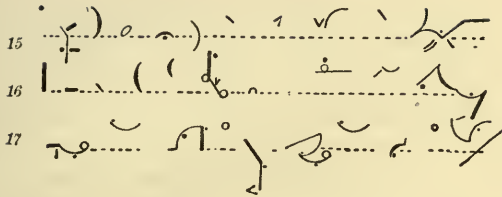
TICK PHRASES

And a-n- and do and when do the
and sent and the by the and it

SENTENCES ILLUSTRATING PHRASES AND BRIEF SIGNS.

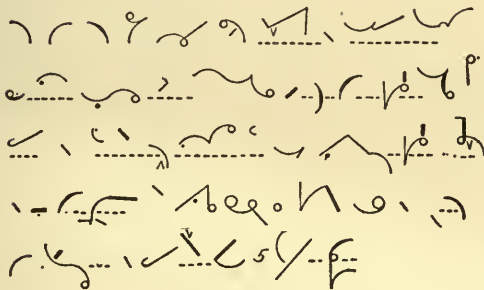
- 1
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- 9
- 10
- 11
- 12
- 13
- 14

* Foresee (phrase).



EXERCISE LETTER.

1.



KEY.

R. L. WAY, St. Louis, Mo.

Sir—I write to *inquire if you will send me names of the manufacturers who use your tools in this city.* We are to fit all our mills with new repair tools and desire to get your catalogue of rates as soon as possible, as it will be necessary to put our whole force to work by January 5th.

Yours truly,

The following list contains the abbreviations, phrases, and word signs contained in the above letter and indicated by italics in the Key, with the proper names of their outlines, or "nomenclature." The small figures denote the position each has to the line of writing, i.e., 1st, 2d, or 3d position.

"In this" and "it will be" are joined together, or *phrased*, because all are signs in their *natural* position; that is, they would

otherwise be written on the line. "If you will" is phrased because of its frequency, the first word governing the position.

"This" is written on the line when alone to distinguish it from "these" which is written above the line.

"As soon as possible" is such a very frequent phrase used in commercial correspondence that a special form seems to be valuable.

"Necessary" and "work," it will be seen, are formed from the first part of their outlines.

The * indicates "phrases" or words joined. (See pp. 110, 113.)

WORDS.	NOMENCLATURE
inquire	N ¹ Wer.
*if you will	F ¹ Yu ² La
of	Petoid ¹
the	dot ¹
manufacture	MNF ²
use	Z ³
your	Ya ²
*in this	N Th ² Iss
we are	Wer ¹
to	Petoid ²
all	Bedoid ¹
with	We ¹
new	N ² Chetoid
*as soon as possible	Ses ² Ns P
whole	L ³
work	Wer ²
January.	J ² N.
I write	(I joined) Petoid ¹ Ra T.

74. In connection with this it is essential to refer to the chapter on Nomenclature in the latter part of the book. *A thorough knowledge of the names of the outlines is necessary to good reading ability.*

W DIPHTHONGS.

75. When the brief signs *Ye* and *We* can not well be joined to strokes, they may be written in the places of the vowels which immediately follow them to express both the vowel and the brief sign.

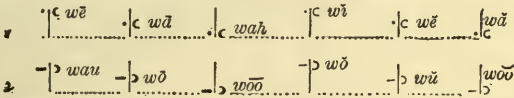
76. *Wě*, shaded, is used in the places of the heavy dots, and is called *Wē*, *Wā*, *Wä*, according as it is 1st, 2nd or 3d place.

77. Wě, light, is used in the place of light dots, and is called Wĭ, Wě, Wă, according as it is 1st, 2nd or 3rd position.

78. Wu, shaded is used for the heavy dash, and is called Waw, Wō, Wōō, respectively, as it is placed in 1st, 2nd or 3d position.

79. Wŭ, light, is used for the light dash, and is called wŏ, wŭ, woŏ, according to position.

Diagram representing brief signs in vowel places.



Lines 3 and 4, are for the purpose of illustrating the proper positions of the brief signs, but these words are written, in practice, with the brief sign joined and a vowel, the disjoined sign properly being used where juncture is impracticable.

weep wait wit wet wig

3.

4.

5.

6.

7.

8. Sentences

9.

10.

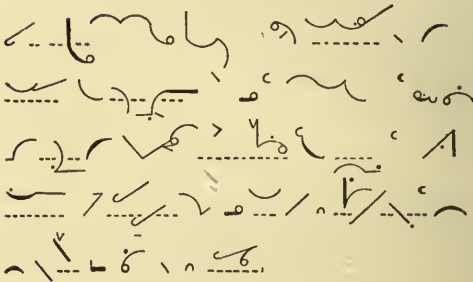
11.

12.

*bough.

EXERCISE LETTER.

2.



KEY.

H. DAVIS, Memphis, Tenn.

Sir:—In answer to your inquiry for our catalogue of goods we manufacture, we send you same, and will ask your perusal of the items we have marked with red ink, and which we are aware are the goods in which you deal.

Hoping we may be made happy by a good sale to you, we are

Yours,

The word "marked" is formed simply by omitting R; the 3d place heavy dot bearing similarity to the consonant R, the outline is quite suggestive. The dot at the end of "hope" indicates "ing," that being an "affix" for this syllable.

OMISSION OF VOWELS.

The advanced writer uses few vowels. Omission begins in words with which the writer is quite familiar or whose outlines are quite suggestive.

In Tennessee, the S stroke indicates a final vowel (see 44). "made" sounds similar to the nomenclature, "Med."

See paragraph 230 for complete rules.

NOMENCLATURE OF ABBREVIATIONS.

For, F²; goods, Geds²; we, Wë¹; will, L², have, V²; marked, M Ket³; which, Cha²; hope, happy, P³.

For instruction as to practice, see page 187.

For initials see principle i., 210.

Y DIPHTHONGS.

80. *Ye*, shaded, used in the places of the heavy dots is called *Yē*, *Yā*, *Yä*.

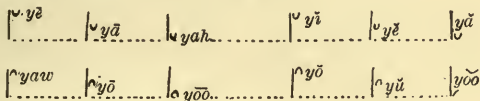
81. *Ye*, light, in place of the light dots is called *Yī*, *Yē*, *Yă*.

82. *Yu*, shaded, used in the places of the heavy dashes is called *Yaw*, *Yō*, *Yōō*.

83. *Yu*, light, used in the places of the light dashes is called *Yö*, *Yü*, *Yöö*.

84. The *Ye* diphthongs frequently take the place of two vowels.

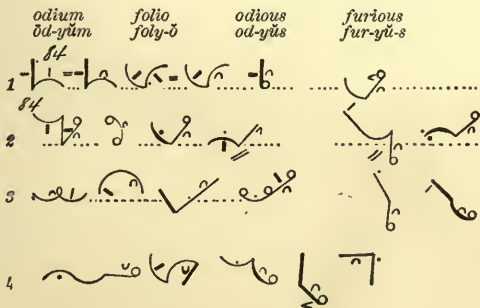
Diagram of *Ye* diphthongs with nomenclature.

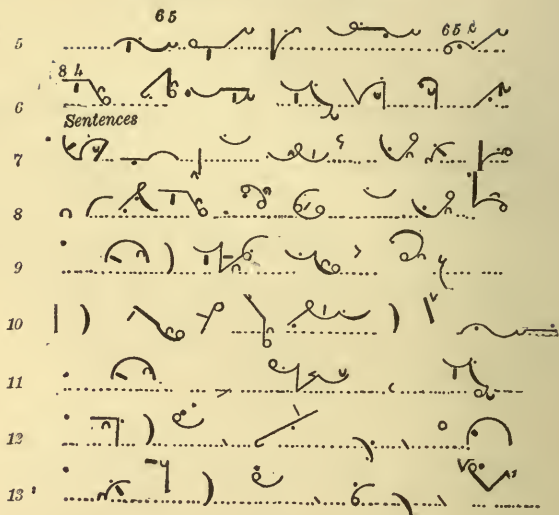


(2) *notorious* (*no-tor-yü-s*), *serious*, *various*, *Emporia*, *Pontius*, *imperious*.

(3) *unison*, *lawyer*, *barrier*, *sensorious*, *piteous*, *obvious*.

(4) *maniacs*, *foliage*, *envious*, *dubious*, *coyote*.





H

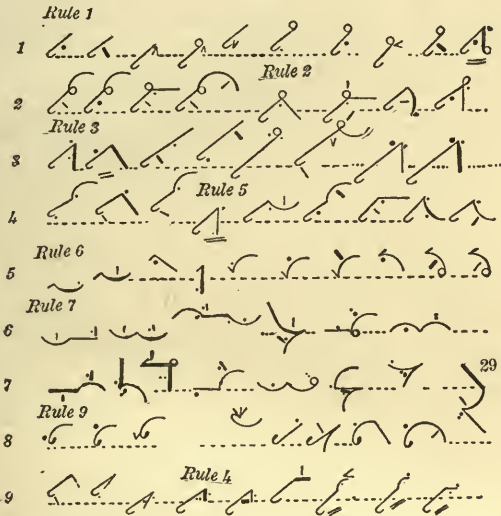
85. There are four ways of expressing H:

- (a) A stroke called *Ha*.
- (b) A tick called *Hē*.
- (c) A dot called *He dot*.
- (d) A shaded *Wē* hook.

86. RULES.

1. Use *Ha* when there is no other stroke in the word; *hay*
2. Use *Ha* when immediately followed by *S*; *husk*
3. Use *Ha* when preceded by initial vowel; *ahead*
4. Use *Ha* preceding half length straight strokes.
5. Use *Ha* when the word contains two syllables and a final vowel.
6. Use the tick usually in words beginning with *H* and followed by a stroke consonant.
The tick is mostly used on *M, Emp, Ar, S, Z, K Ga, M* and *W*
7. Use the dot between two consonant strokes, or when the tick would be inconvenient.
Usually the dot is omitted and only the following vowel is written.

9. Shading *We* Hook on *M, N, L,* and *Ra* prefixes *Ha* to *We*.
 Line 1: hay, hoe, how, house, hie, hiss, haze, Hughes, hoes, Hades.
 Line 6: unhook, unhung, mahogany. Line 8: wheel, whale.



N HOOK.





87. A small final hook on all strokes adds N. \downarrow pn \curvearrowright ln \downarrow tn



- (a) It is joined to curves by writing it following the direction of the curve;
- (b) on straight strokes it is written on the left-hand side of downward strokes;
- (c) on the right-hand side of upward strokes and on the lower side of horizontals.

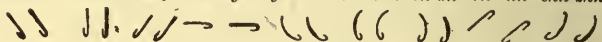
\curvearrowright fn \curvearrowright vn \downarrow pn \curvearrowright rn \curvearrowright hn \rightarrow kn.

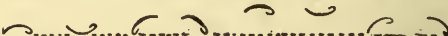
88. Circle Iss can follow N hook immediately after it (no intervening vowels) (a) by writing it distinctly within the hook on curves; \curvearrowright fines (b) by extending the hook into a circle on straight strokes; \curvearrowright pin \curvearrowright pins.

89. No vowel can be read after the N hook at the end of an outline: N stroke must be used before final vowel: \curvearrowright fun \curvearrowright funny


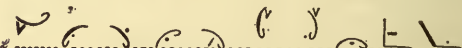
90. Use the stroke N following or preceding two consecutive vowels ; as, ruin  scion  lion  Bowen 

91. Halving a stroke with N hook and Iss adds T or D immediately following the hook, but (see 36) Iss would be read last, same as on whole lengths :  paints ;  faints.

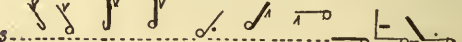
pn bn tn dn chn jn kn gn fn vn thn thn sn zn rn hn shn zhn


mn nn yn wn mpn ngn ln rn


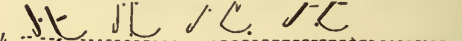
pin bans ten den chin John can gain fine vine

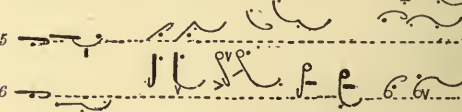
^{87B}

^{87a}


Circle joined to N hook ; 88b

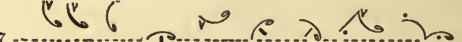


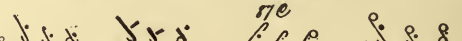
Final vowel after N ; 89 and 87 contrasted.

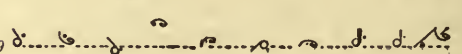




88a, Iss joined, curve stroke ; N hook.

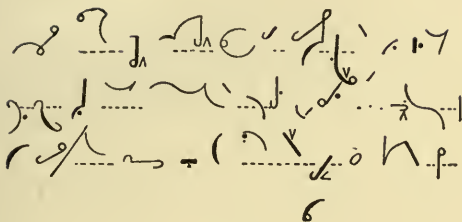






EXERCISE LETTER.

3.



KEY.

MESSRS. SMITH & DOWNS, Middletown, La.

Gentlemen—*We are in receipt of your advice of late date, in which you say you have been delayed in the manufacture of our ten foot chains on account of the fire at your works. If you can get them here by June 1st, it will be satisfactory.*

Yours,

“We are in receipt” is a very common expression in business correspondence, and the faster such expressions can be written, the more time the writer will have to form unfamiliar outlines. Wer-Ste may be used for this expression and joined to the following noun in any sentence, “of” or “of the,” following, being omitted in order to make a phrase.

Nomenclature: Gentlemen Jent¹; have been, Ven²; you say, Yu²S; first, Stē²; satisfactory, Stē 3; in the, N¹Chetoid.

It is only in a few instances that a hook is ever joined to the convex side of a curve, and then only in a phrase when great gain is made in speed thereby.

Observe how D is added to M to make “Mid” in Middletown, and is added to L in delayed, and give the rules therefor. (See 51.)

The vowel is omitted in “fire” since the sentiment of the letter seems to suggest the word. See, also, 230, list one.

Of the is omitted between *account* and *fire*, the words omitted being indicated by proximity of the remaining parts of the phrase. (Sec 222.)

F HOOK.

92. A small final hook on the right-hand side of down, (b) the upper side of horizontals, (e) and the left-hand side of upward strokes, adds F or V to straight letters finally. (For convenience called "F hook": \ pave; 1- cough [kɔf]). The F hook is placed on the same side as circle S.

93. *Ra* usually follows F hook when *fr* follows a stroke
 ✓ differ; ✓ diver.

94. *Iss* can follow F hook without intervening vowel by writing it distinctly within the hook (see nomenclature): \ puff.

95. The F hook is sometimes used on the curves Th, S, and N by elongating the N hook. It usually signifies the syllable *ful* or *fully*.

NOTE.—Study the rules for omission of vowels before reading the sentences.

pf bf tf df chf jf kf gf thf sf rf hf

1 \ \ . . . | | . . . / / . . . — — . . . () () . . . / /

2 \ \ . . . | | . . . / / . . . — — . . . () () . . . useful

94. \ \ . . . | | . . . / / . . . — — . . . () () . . .

3 \ \ . . . | | . . . / / . . . — — . . . () () . . .

4 \ \ . . . | | . . . / / . . . — — . . . () () . . .

93 \ \ . . . | | . . . / / . . . — — . . . () () . . .

93 \ \ . . . | | . . . / / . . . — — . . . () () . . .

Sentences

6 \ \ . . . | | . . . / / . . . — — . . . () () . . .




7 \ \ . . . | | . . . / / . . . — — . . . () () . . .






8 \ \ . . . | | . . . / / . . . — — . . . () () . . .

9 \ \ . . . | | . . . / / . . . — — . . . () () . . .

10 \ \ . . . | | . . . / / . . . — — . . . () () . . .



RULES FOR F AND N HOOKS.

96. No vowel can occur between the *F'* or *N* hook and a joined circle. (a) The stroke *N* or *F'* with circle, or (b) the stroke *S*, following the hook, must then be used :  caves;  cones;  canoes.

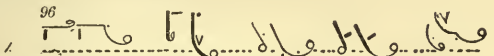
97. Combined hook and circle are written on half lengths *only* when the consonants *nts* or *fts* occur consecutively; as,  paints;  rifts;  faints;  rents;  dents.

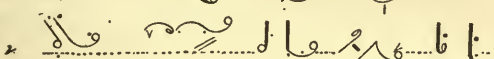
98. When joinable, the *N* or *F'* hook may occur in the middle of words; the *N* hook must then sometimes be made as an angle.

99. No vowel can follow a *final* hook; a *stroke* must then be used *instead* of the *hook*. See Line 5.

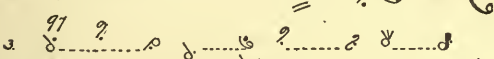
100. A stroke can sometimes follow *N* hook and circle, as in ransom ; mansard .

96

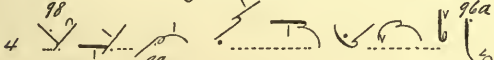
1 

2 

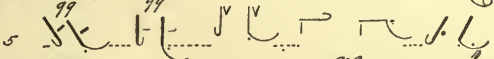
97

3 

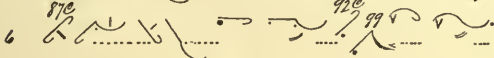
98

4 


99

5 


96a

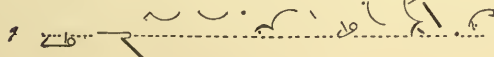
6 

92c

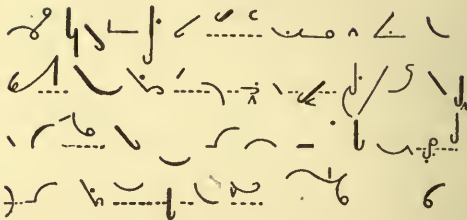
7 

Sentences

8 

9 

LETTER 4.



KEY.

MESSRS. DAVID BOON & Co., Dayton, O.:

Gentlemen—We enclose you check for \$30.00, being payment on our account to June 10th.

We shall be down to your office before long, and will make good the difference now standing between us, and will pay you in advance for nine months.

Yours,

Abbreviations with nomenclature: For, F 2; shall, Ish 2; be, B 2; make, M 2; difference, Def 2; company, K 2; between, Ten 1; before, Bef 2; us, S 3; your, Ya, 2; long, Ing 3; now, N 2 Petoid; advance, Def 3.

Observations: In David, the outline is not one likely to be thought of since the V sound is joined onto the D at the beginning of the word instead of the last consonant, as in the ordinary division of the word. In "Dayton," notice that the D tapers into the T gradually; a halved D joined to N would not be practical. In sixty, the syllable "ty" is indicated by the long appendage. *Us* is written through the line, notwithstanding it has a 2nd place vowel, to distinguish it from *say* and *so*, which are on the line.

In practising this letter and subsequent ones, work for legibility as well as speed. Practice for *beauty* of outlines and *continuity* of movement; otherwise your time is *wasted*.

See 230, rules 1 and 6, for omitting vowels on "being," "our," and "be."

L HOOK.

101. A small initial hook on the circle side of the stroke expresses *L* immediately following it:

∪ fl; ∪ vl; \ pl; \ bl; ㄣ kl.

L hook may be used between strokes. See line 3.

102. No L hook occurs on S, Z, Mp, Ing, L, R, and Wa, these letters having no initial hook, except L, which has initial Wě hook.

103. The hook is large on M, N, and Ra to distinguish from the We hook: ∪̇ ml; ∪ nl; ∪ wm; ∪ wn; / wr; / rl.

104. Iss may precede the *L* hook at the beginning or between strokes by writing it within the hook. Lines 5 and 6.

(b) A final vowel following a hook stroke which is preceded by a vowel should rarely be omitted; as, ably ∪̇ ugly ㄣ

105. When no vowel follows Ple, Ble, Kle, Gle, and Fle, they should be pronounced Pel, Bel, Kel, Gel, and Fel. See *Nomenclature*, page 231.

106. Shel and Zhel are only used in combination with other strokes and must be written *upward* to distinguish them from Shen and Zhen, the downward strokes.

L Hook.

pl bl tl dl chl jl kl gl

fl vl thl Thl shl zhl ml nl rl

 (upward)

play blo clay fly evil flow flame
 pl-ä bl-ö kl-a fl-i ev-l fl-ö fl-am

1

2 ¹⁰⁵

3

4 ^{104B} ¹⁰⁶

5 ³⁵

7

8 ¹⁰³

9 *Sentences*
 * *(na ml t) written*

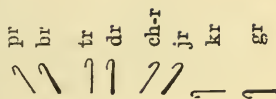
10 *Sentinel*

11 ^{104B}

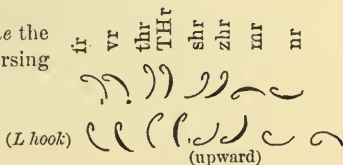
* difficult (sign-word).





R. HOOK.



107. A small initial hook on straight strokes (a) on the left-hand side of downward strokes, (b) and the lower side of horizontals, adds R just following the stroke.





108. On *F*, *V*, *Ith*, and *The* the *R hook* is expressed by reversing them with L hook, sidewise.







110. *Wa*, *R*, *S*, and *Z* have no R hook and therefore do not conflict with *Fr*, *Vr*, *Thr*, *THr* :  w ;  vr ;  s ;  thr.



111. *M* and *N* take the *R hook* by shading the stroke in addition to a small initial hook :  mr ;  nr.




112. *Zha* and *Sha* take the *R hook* initially when made downward, and *L* when made upward and joined to other strokes. (See 106.)  shr ;  zhr.

113. When no vowel follows : *Pre*, *Bre*, *Tre*, *Dre*, *Kre*, *Gre*, *Fre*, *Thre*, should be called *Per*, *Ber*, *Ter*, *Der*, *Ker*, *Ger*, *Per*, *Ther*.

114. *Iss* beginning an outline with R hook is written inside the hook on curves :  suffer ;  sinner ;  simmer. Read the circle first, vowel before the stroke, then the stroke, hook and vowel after the stroke (if any).

115. On straight strokes, the R hook is closed into a circle to express initial S preceding stroke and hook respectively. (A vowel before the stroke is read between *Iss* and stroke.)  stray.

116. Do not write the circle *within the straight stroke R hook*, but simply *close* the hook :  sicker ; not .

117. No R hook occurs on *Ha*, *Ra*, *S* and *Z*, *R*, *Wa*, *L*, *Ya*, *Ing* and *Emp* :  having no R hook, do not conflict with  mr ;  nr.



pray	bray	tray	prays	trays
pr-a	bra	tr-ā	pr-ās	tr-ās

MEDIAL VOWELS.



RULES COMMON TO ALL HOOKS. TWO HOOKS TO ONE STROKE.

117a. Always pronounce the name of any hook character with a *single syllable name*. P R would mean two strokes; *Per*, one stroke with *hook*. See page 231.

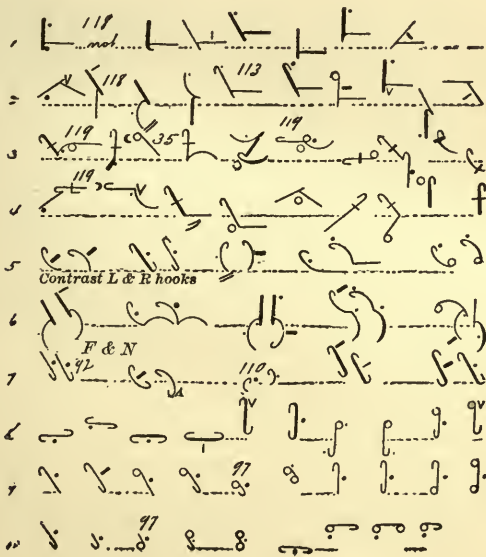
Vowels written before a hooked stroke should be read before the stroke and the hook, and vowels written after initial hook stroke should be read after both hook and stroke.

118. In joining, it is sometimes necessary to imperfectly express the hook, or express it as an angle:  bigger ;  gunner.

119. A vowel may be expressed to read between an initial hook and stem by striking the dash vowel across the stem, or turning the dots into circles and placing them before the stroke if they are long, and after if short. It is sometimes impracticable to place the

vowel in correct position, as in engineer  ; qualify .

120. Halving all single hook characters adds T or D *finally*. No vowel or hook can follow final T or D expressed by a half length ; but the circle S must always be read last when written last. (See par. 35.)



R HOOK SYNOPSIS

121. Showing all modifications and combinations.

Line 1, primary stroke.

Line 2, simple R hook.

Line 3, R hook with final S.

Line 4, hook with initial vowel.

Line 5, *Iss* joined to R hook. Read Rule 114.

Line 6, half length with circle, R hook.

Line 7, R hook combined with N hook.

Line 8, Stroke, R hook, N hook, half length.

Line 9, *Iss*, Stroke, R hook, half length and final hook.

Line 10, *Iss*, stroke, R hook, half length, final hook and final circle.



Strands is here also written with alphabetical strokes to illustrate the value of brief forms.

R HOOK SYNOPSIS—CONTINUED.

- 122. R hook in the middle of words:
- 123. Circle with the R hook in the middle of the outline:
- 124. R hook indicated by the location of the circle:

A circle on the left hand side between two concurrent straight strokes, must mean either *ns* on the preceding stroke, or *sr* on the following stroke; *sr* takes the preference, since the combined circle and N hook always *ends* the outline, except when the *N* hook is itself expressed, as in 100.

	are	express	expresses	large	away	her-e	our
1							
2							
3							
4							
5							
6							
	Sentences			Contrast these two lines			
7							
8							
9							
10							
11							
12							

SYSTEMATIC ARRANGEMENT OF L HOOK AND COMBINATIONS.

125. Shel must always be made upward and joined.

The initial hook on downward *Sh* or *Ish* stands for R ; on the upward *Sh* or *Shay*, for L, the name of the character being *Shel*. The final hook is always *N*, the character to which *Sh* is joined indicating plainly whether the stroke is made upward or downward. Thus we have three hooks on *Sh* :

- 126. *L* hook, when *Sh* is written upward and joined to other strokes ;
- R* hook, *Sh* is written downward ;
- N* hook, at the end, whether upward or downward.

1. *Sh* with various upward and downward hooks and combinations.

2. *Sh* with various upward and downward hooks and combinations.

3. *Sh* with various upward and downward hooks and combinations.

4. *Sh* with various upward and downward hooks and combinations.

5. *Sh* with various upward and downward hooks and combinations.

6. *Sh* with various upward and downward hooks and combinations.

7. *Sh* with various upward and downward hooks and combinations.

8. *Sh* with various upward and downward hooks and combinations.

9. *Sh* with various upward and downward hooks and combinations.

10. *is the* / *Sentences*

11. *is the* / *Sentences*

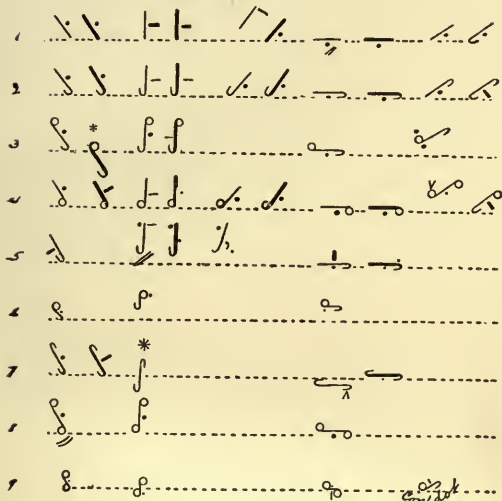
12. *is the* / *Sentences*

13. *is the* / *Sentences*

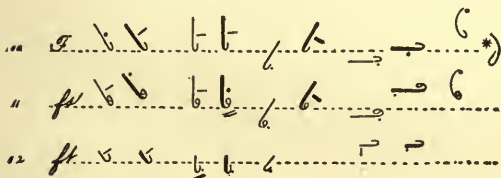
* on his

127. SYNOPSIS OF N AND F HOOKS.

N HOOK.



F HOOK.



* Has been.

* At length.

* Useful.









It is important to read by columns, upward and downward, as well as by lines.



All these synopses should be written 500 times, or until they can be written *legibly* without hesitation.



Observe the Nomenclature, page 231.



ST.






129. *St* or *Zd* can be expressed in four ways.

1st. By a circle and stroke		1. stay	
2nd. By a loop		2. past	
3rd. By halved S		3. cast	
4th. By two full strokes		4. Estey	



130. Use the circle and stroke when a vowel comes between *S* and *T*,  set; (b) and when a vowel following *St* ends a word,  rusty.


131. Use the loop when a word begins or ends with *St*:  stab;  boast.



132. When a word begins with a vowel followed by *St*, use halved *S*:  esteem; (b) when ending with a vowel preceded by *St*, use *Iss* and the *T* stroke:  musty.

134. The *Ste* loop is written according to the rules of *Iss*, except that it cannot be joined to *F* and *L* hooks, or to *N* hooks on curves; (b) in such cases use halved *S* or *Iss* *T*:  steeple;  roughest;  meanest;  "ëper";  stepper.

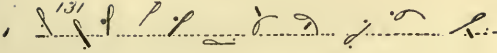
135. The loop is called *Ste* at the beginning and *Ist* at the end of a word for convenience in reading.

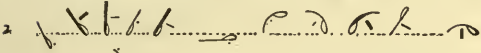
136. *Ist* is not written at the beginning of *F*, *V*, *N*, or *S*, the stroke *T* being followed by a hook:  stuff;  stone.

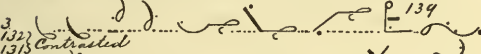
 137. A vowel cannot be written before a loop at the beginning, or after a loop at the end of a word. *Iss* may follow final *Ist*.

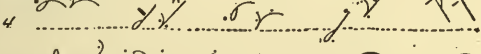
138. *St* loop may sometimes be used at the end of a word when halved *S* (or *Est*) would be inconvenient, by ignoring place for vowel:  (füst), not  fewest.

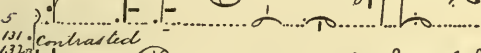
ILLUSTRATIONS OF ST.


1 

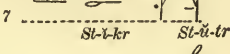
2 

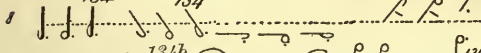
3 

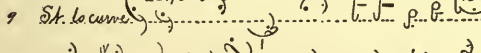
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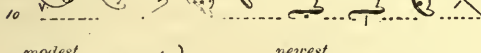
5 


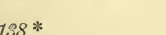
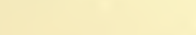
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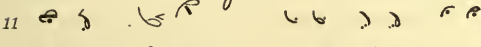
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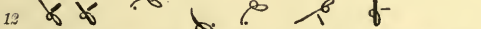
8 

9 

10 

modest  newest 
 modst  newst 

138* 

13 


* NOTE.—The student should never fail to read the references to the definitions.


139. When two consecutive vowels follow *St* use *Iss T*.
(See line 3, word 8.)




SH AND L.



140. *Sh* is invariably made downward when alone. When joined to other characters it may be made upward. *Sh* made downward is pronounced *Ish*; made upward, *Sha*.



141. *L* is invariably made upward when alone. (b) It may be made downward when joined. When made upward it is called *La*; when downward it is called *El*.



142. Use *Sha* when *Sh* precedes *La*:  shell.

143. Use *La* when *L* precedes *Sha*:  lash.

144. When a word begins with a vowel and *L* followed by *L*, *R*, *K*, *Ga*, *M*, *Per*, *Ber*, or *Ing*, use *El*:  alike;  elaborate;  elk.

145. If the word begins with *L*, followed by one of the above characters, use *La*:  like;  labor.

146. Use *El*, preceding *Iss-Ner* and *Iss-En*, and usually preceding *N* or *Ing*:  listener;  listen.

147. Use *Sha* following *T*, *D*, *J*:  Jewish;  dish.

148. Use *El*, for final *L*, following *F*, *V*, *N*, *K*, *Ga*, *La*, or *Ra*; (b) use *La* preceding final vowel on these letters.

The hook for *L* is usually used in words of a single syllable ending in *L*.

149. Use *La* following all downward straight strokes and all sloping curves except *F*, *V*, *L*, which may take either *El* or *La*.

SH AND L
ILLUSTRATIONS.

1 ¹⁴⁰ ¹⁴¹ ¹⁴² ¹⁴³

144 & 145 contrasted

2

3 ¹⁴⁸

4 ¹⁴⁶ ¹⁴⁸ ¹⁴⁶

5 Sentences

6

8

9

10

11

12

RULES FOR R AND RA.

150. When a word begins with R use *Ra*; when a word ends with R use *R*.

151. When a vowel occurs at the beginning of a word, just before R, use *R*; when it occurs at the end, after the sound R, use *Ra*.

152. *Exceptions:* Always use R before *M*; and

153. Always use *Ra* before *T, D, F, V, Cha, J, Ha,* and after *M*.

154. Usually use two *Ra*'s for two R's at the end or beginning of a word. Line 5.

155. When circle S begins or ends a word, the principles of R and Ra apply, the same as though *S* were omitted.

150

152






153




151 Final R and Ra contrasted



153



Sentences



LENGTHENING.


156. Lengthening a character adds *TR, THR, DR*. (a) To *ING* it adds *KR* or *GR*. (b) To *EMP* it adds *R*:  mutter or mother;  nitre;  madder; (a) *kr*  anger or anchor; (b)  ember.




157. The lengthening principle cannot be used immediately preceding a final vowel; (b) A stem with a hook must then be used:  entr(y);  eentre;  sentry.



158. A circle or hook, written at the end of a double length, reads after the sound indicated by the double length, or at the end of the word, the same as in normal lengths:  mutters, *not* muster;  Amburn.

159. Double lengths may be employed at the beginning or in the middle of a word when they are followed by a consonant stroke:  eeccentric;  nitrie.

160. A vowel occurring between the sound *Tr* or *Dr*, indicated by lengthening, and a final hook cannot be written, but it may readily be supplied in reading:  alter(a)tions;  moder(a)tion.



161. A "medial vowel" may occur between the two sounds (t-r) which are expressed by lengthening, and may be written the same as in the case of vowels occurring between the stroke and hook:  entire.

162. In a few instances the straight stroke is lengthened:  conductor;  injector;  rather.

163. The lengthening principle may also express *Thr* for *their*, *there*, or *they are*:  all there;  may there.

164. *Rules for position*: For up strokes, the same as in normals.

165. For down strokes, 1st position, *on the line*; 2d position, extending *just below* the line; 3d position, *majority* of the stroke *below* the line.

(a) *La* may curve deeper when following initial vowel:  later;  elder.

PENMANSHIP.

Too much stress cannot be placed on the importance of good phonographic penmanship. With the introduction of double lengths the student now has three different lengths to consider, besides two sizes of circles, loops, and hooks. Many students of shorthand make a fatal error in supposing speed can be gained by neglecting good writing. As a matter of fact, it is not difficult to make good distinctions in lengths, even at a high rate of speed, if the pupil will spend but a few hours in diligently practicing the alphabet with that end in view. Not only should variations in lengths be clear, but the size of the notes should be gauged by those in the book.

Take the first line of the following plate and practice it with a free, flowing movement until it can be written *readily* as ordinary figures can be written, and you will be surprised to find how easily legible outlines can be written in future work.

Study in this connection the chapter on "Penmanship." Shorthand must be *learned* thoroughly, it is true, but it must also be written accurately if the student ever expects to get any very valuable use from it.

EXAMPLES OF LENGTHENING

Key to line 1: mate, may, motor; fate, fay, feather; neat, nay, nitre.

1 ¹⁵⁶

2

3 ^{156 a}

4 ^{156 b}

5 ³⁰

6 ^{157 contrasted}
^{157-b}

7 ¹⁵⁹

8

9 ^{162 a} ¹⁶²

10 ²²²

11 *

12

13

14

15 * veteran 160

Str.

166. *Str* is represented at the end of words by a large loop.

167. When a final vowel follows *Str*, the stroke *T* with circle and *R* hook is employed.

168. (a) When *Str* follows initial vowel or a hook on curves, the lengthened *S* must be used ; (b) the *N* hook on straight strokes may be extended into a large loop to add *Str* by the omission of a vowel.

	pastor	vaster	castor	muster
	pastry	vestry	extra	mystery

166. 167. 168. 168b * † † † † † † † †

*Asterisk. † Ancestor.

LER AND REL

169. Enlarging the R hook adds L. Enlarging the L hook adds R.

170. A final vowel can not follow a large hook; in such cases use the stroke R or L. The enlarged hooks are called *Ler* and *Rel*.

prl	plr	brl	blr	dlr	drl	trl	trl	ch-rl	ch-lr	jrl	jlrl	klr	kr	glr	grl

wm	mr	mrl	wn	nr	nrl

Key: broil, April, trial, growl, girl, prowl, brawl, trail, scholar, secular.

1.

2.

3.

4.

5.

1, moral; 2, immoral; 3, nearly.

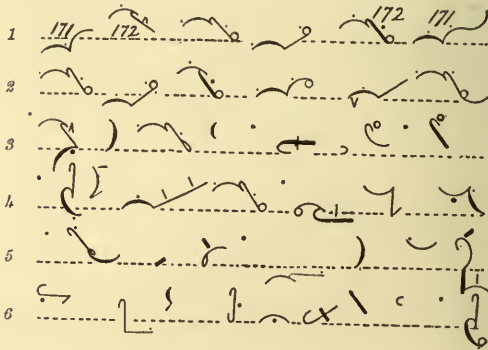
RULES FOR EMP.


171. When L or R follows the sound EMP, with a vowel between, write the word by adding the stroke *La* or *R* to EMP.

172. If the consonant L or R coalesces with the sound Mp, express the M by a simple stroke, and P or B by a stroke with an L or R hook.

(For Nomenclature, see p. 231.)

MP.



 This is the first book giving definite rules for Emp.

SHON AND TIV.

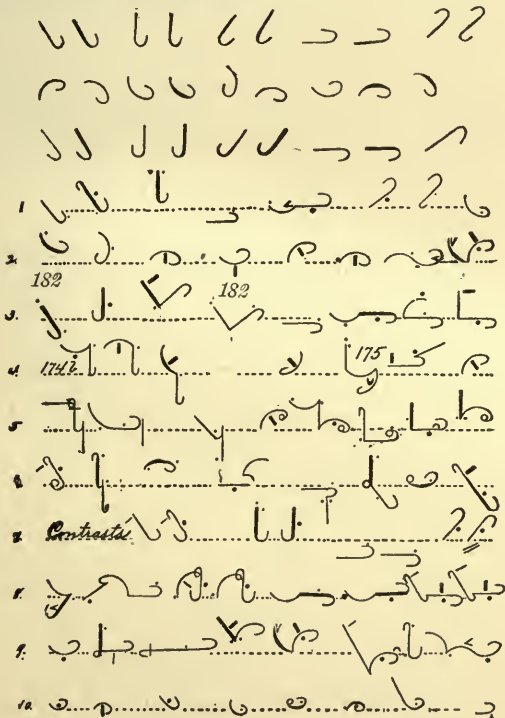
173. A large hook at the end of all curves and on the F hook side of all straight strokes adds the sound *Shon*.

174. *Tiv* is represented by a large hook on the *N* hook side of straight strokes (b), but on curved strokes *Tiv* must be expressed by the *T* and *F* hook (or *Tef*.)

175. When two vowels precede the sound shon, use *Shen* (*Ish*, *N* hook).

Usually *Shen* or *Ishen*, instead of the *Shon* hook, is used on derivatives when the form for the primitive can thus be retained.

(For nomenclature see page 232.)



BACK HOOKS.

176. The sound *Eshon* usually occurs after the sound S, and is represented by a small final back hook at the end of the word.

177. *Eshon* may be followed by final S circle by writing it *within* the *Eshon* hook. 178. *Eshon* may follow N or F hook.

179. *Eshon* may occasionally be written in the middle of a word. 180. *Eshon* may follow N hook and circle. (Transitional.)

181. *In*, *En* or *Un* preceding *Iss-L* or *Iss-R* at the beginning of a word may be expressed by a back hook at the beginning.

Key to line 1: pōs-eshon (possession); abs-eshon (abscission), indēs-eshon (indecision), kōs-eshon (causation), aks-eshon (accession), akūs-eshon (accusation), ins-eshon (incision), mūs-eshon (musician). Line 2. Dot, "Com"-Pens-eshon (compensation).

1 176 T e e

2 177 178 179

3 180 181

4 Sentences

5

6

7

8

9

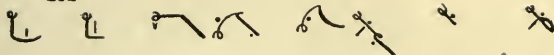
10

11

12

*informative

181



PREFIXES.

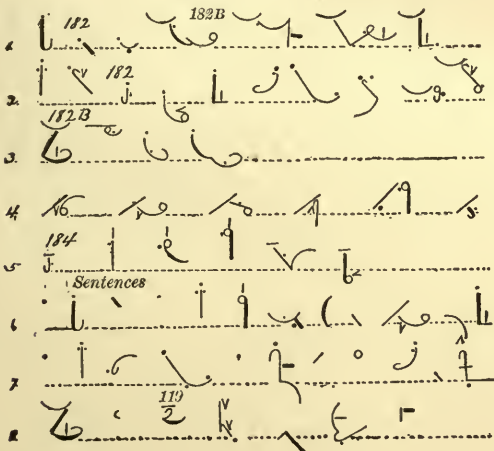
182. The syllables *Con*, *Cog*, *Com*, are expressed by a light dot at the beginning of the stroke ; (b) they may also be expressed by omission and proximity of the remaining parts of the word or phrase ;

183. *Recon* by disjoined *Ra*, and *irrecon* by disjoined *R* ;

184. *And-con*, *and-com* are expressed by writing a small dash at the beginning at right angles to the stroke. If the word "the" is used instead of "and," the dash should be struck obliquely ; *accom*, by a heavy dot at the beginning (*accompany*, *accomplish*, line 2) ; *I-com*, by a dash in the direction of *T*.

(Occasionally the prefix is omitted and the contingent outlines joined together.)

SEE KEY, PAGE 151.



PREFIXES—CONTINUED.

185. Contra, Contro, Contri, Counter, by a small dash written at the beginning, opposite the end of the stroke, and at a right angle to the stroke:

186. For and Fore, by F joined or disjoined. (See 194.)

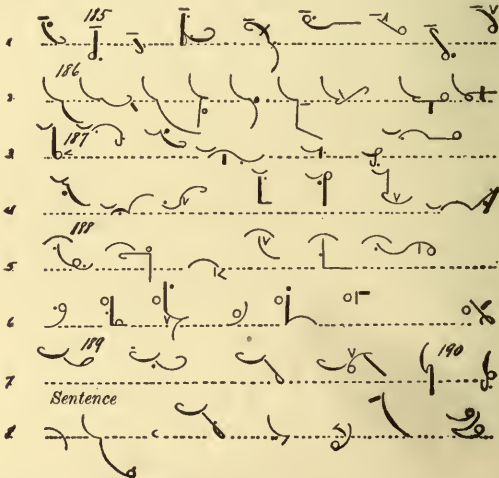
187. Intro, Inter, Enter, Anti, Ante, by Net joined or disjoined, usually joined:

188. Magna, Magne, Magni, by disjoined *M*:

189. Unrecon by Ner:

190. With by TH: Self, Circum, by Iss on the side of the stroke.

191. All and will, on the Oids, and a few strokes by L hook:
See page 151.



Self is frequently joined. The first and fourth words in line 6 being *selfish*.

AFFIXES.

192. Ble may be indicated by stroke B, joined or disjoined ; it may be made a little heavier than common to distinguish from ordinary B. 193. Fullness, Bleness, Someness, by Iss disjoined at the end.

194. Full or fully, by F hook or stroke ;

195. Ever, by the F hook or V stroke ;

196. One, own, on normal lengths, and *not* on half lengths, by the N hook ;

197. Session, by *eshon* ;

198. *Their, there or they are* by a heavy tick on such words, the nature of which will not allow lengthening ;

199. Ing-thr, by a heavy, disjoined, short dash at the end.

200. Liness, by intersected Las. See Key, page 143.

192

193

194

195

196

196

196

197

198

194

199

199

200

own

for our own

some one

any one

Sentences

201. Ship by Ish.

202. *Ing-the*, may be expressed by a light dash written *obliquely*, and (*b*)*ing a* by writing the dash at *right angles* to the stroke, at the end. Ing, light dot at the end; Ings, heavy dot.

203. *It*, by halving, but this expression should be confined to memorized phrases.

204. Other, Their, They are, by lengthening.

205. Lessness by disjoined large circle.

206. Ment, Mental, Mentally, by disjoined Ment; sometimes it may be joined.

207. Ology, Alogy, joined or disjoined J.

208. Soever, by Iss-V, or Iss disjoined.

209. Ordinary sign-words and abbreviations may be used as Prefixes and Affixes.

(SEE KEY.)

1

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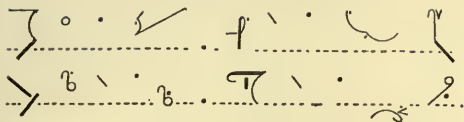
9

10

11

12

* structure, §17.



PUNCTUATION MARKS, FIGURES, DENOMINATE NUMBERS, ETC.

210. a. All names of Saxon origin such as Smith, Jones, White, Wheeler, etc., which are spelled quite phonetically, should be written in shorthand, as well as all initials. All names of frequent occurrence should be written in shorthand, or some short method devised for the same by the writer.

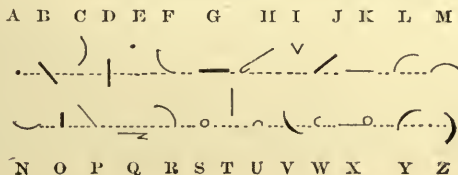
b. Quotation marks: “ ”; Asterisk, *; parenthesis, (); proper name, underscore; period, long diagonal stroke; comma, half inch space; semicolon, one inch space; dash, x.

c. Dollars and cents should be written by writing the cents in small figures, like an exponent in Evolution, without a decimal. Denominate numbers may be expressed by writing the next lower denomination a little lower than the first, and so on.

d. Fractions, written to a whole number, with unit numerator, may be written by writing the *denominator* the same as we write cents to dollars and omitting the numerator— $26^{10} = \$26.10$; $5^2_2 = 5$ yds, 2 ft. 3 in.; $15^9 = 15\frac{1}{9}$.

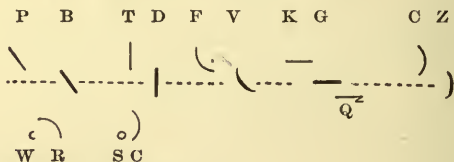
e. In writing proper names in shorthand an occasional small letter may be used to indicate a departure from the usual spelling.

f. ALPHABET FOR INITIALS.



It will be noticed that all heavy strokes are through the line and all light strokes above the line; thus, in case of failure to shade, the position surely indicates the letter. It will be also observed that letters which would conflict or otherwise be similar have been denoted by different signs altogether.

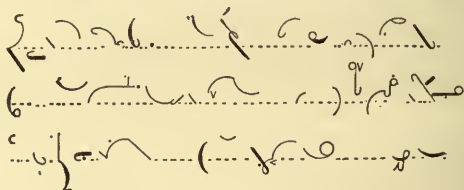
i. Contrasts by position *and shade*.



Contrasts by dissimilarity.

j. A paragraph in shorthand should always be denoted by dropping down a line. The space thus made on the shorthand page enables the eye to read more readily, and it is quicker than the old notion of trying to indicate a paragraph by some sort of a scratch.

k. It is necessary to indicate commas and semicolons by spaces.



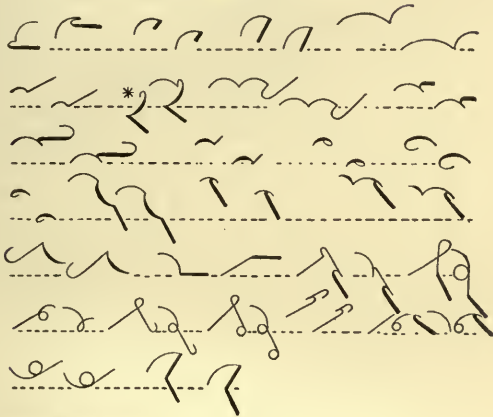
POSITIVE AND NEGATIVE WORDS.

Initial vowel indicated by position.

In many cases, the only difference between two words of positive and negative meanings, is an initial vowel, the outline and the position according to the accented vowel, being the same. In such cases the initial vowel may be implied by writing the word above the line, and the initial consonant, which in this case is usually

the positive word, may be written on the line. Vowels may then be omitted with no confusion as to reading.

(SEE KEY.)



*Derivative word sign.

OMISSION OF VOWELS.

211. (a) Omit vowels when the outline itself pronounces the word or nearly so with only a shade of variation in a single vowel; (b) also words of one syllable when first and last letters are consonants;—

212. When the name of the outline expresses vowels and consonants in the same order as they are in the word which it represents;—

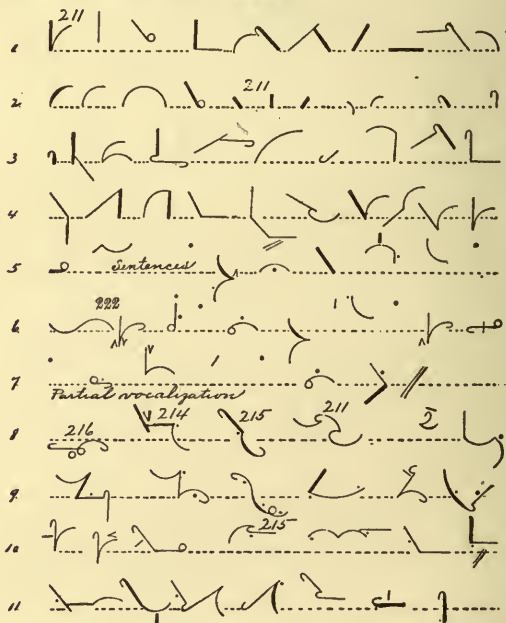
213. When the word has been repeated in the same article; (b) or is familiar from previous use.

214. If the outline is obscure, or unfamiliar, write the diphthong, if any, or one vowel and that the accented one.

215. Always write the initial or final vowel unless said vowel is indicated by the form of the stroke, except as in 213.

216. All unfamiliar words should be vocalized with at least one vowel, except as stated in 211. For further exposition of unvocalized outlines see page 118.

SEE KEY.



OMISSION OF CONSONANTS.

X=Ks.

217. K is usually omitted in words beginning with a vowel followed by the sound Ks (or X). It is also frequently omitted in the middle of a word.

218. N is usually omitted preceding Iss in the middle of a word.

219. R is frequently omitted when occurring in an angle where otherwise an R hook would occur, and followed by Iss.

220. P is omitted on halved M, or on M immediately followed by T ; K is omitted following *Ing*.

221. T is nearly always omitted when the St loop can be more conveniently made into a circle in an angle; i. e., 'T' following S may be omitted with safety.

Prefix syllable *ek* to the outlines in the first line below and they become legible words.

SEE KEY.

1 ²¹⁷ p

2

3 ²¹⁸

4 ²¹⁹

5 ²²⁰

6 ²²¹

7

8 *Sentence*

9

10 ²¹³

11

12

OMISSION OF WORDS AND SYLLABLES.

222. *Of the* is always omitted, when in the middle of the sentence, and implied by *proximity*; i. e., by writing the remaining parts of the sentence as nearly together as practicable, sometimes joining them.

223. *Of* is omitted when occurring in the phrase *of a*, *a* being joined to the following word and *of* being indicated by *proximity*. *Of* and *have* are sometimes omitted in familiar phrases.

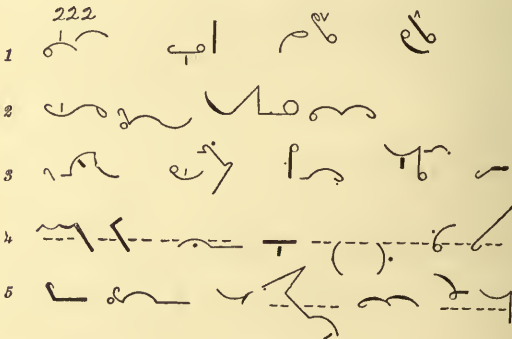
224. *To* may sometimes be omitted when followed by the infinitive which can be joined to the word just preceding *to*. (b) *To* is omitted by the use of the 4th position, or writing the word just under the line, or, if an up stroke, its circle or hook just under the line, touching it. *To* may be indicated by halving, occasionally. Do not use the 4th position for a word which can not begin exactly under the line, except *M* or *Mp*.

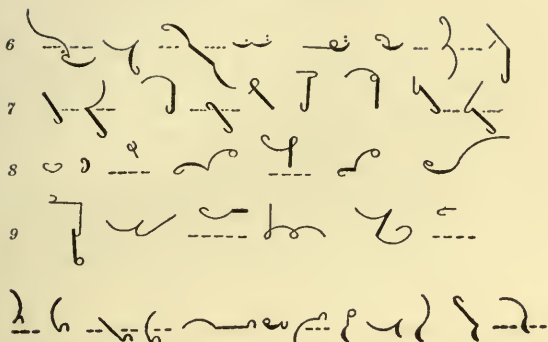
225. *A*, *and*, *the*, *have*, *in*, *or*, *on*, *the*, *ing*, may be omitted in a few arbitrary cases. *Have* is sometimes expressed by *F hook*;

226. *To* and *with* when they must be supplied to make sense.

226½. *Ing* may be omitted and the contingent words joined.

SEE KEY.





227. AMANUENSIS' LIST OF ABBREVIATIONS, SIGNS, AND OUTLINES.

METHOD OF STUDY.

First. Learn to read by lines, which is the easier way owing to the grouping of the words by 1st, 2d and 3d positions.

Second. When the list can be read rapidly by lines then practice reading by columns, until they can be read as rapidly as by lines.

The student will find that the reading of lists rapidly by columns is the test of his knowledge. It is quite easy to say *is, as, house*, etc., since the first word rather suggests the other two, but in reading by columns the sing-song method is broken.

The list may also be read and written from right to left and from the bottom of the column upward and diagonally. In learning the lists, it is a good method to first read a line by the aid of the key, pronouncing each character and the word it represents; repeat the process several times until it can be read rapidly, and then copy the line till it can be written as rapidly as ordinary figures would be written from 1 to 10. Repeat the process with the next line, and so on, making sure that first lines are not forgotten while the balance is being learned.

The following forms consist of three classes: *Abbreviations, word signs* and *special outlines*. Abbreviations are, as the name

implies, simply contracted forms. Word signs are arbitrary signs not based on the ordinary alphabet, which stand for words. The *Oids* are word-signs. *Special outlines* are of two kinds: Regular outlines which are written out of their natural position that they may not conflict with other words expressed by the same outline, or the best choice of outlines when a word may be written more than one way.

As a matter of convenience all of these forms are frequently designated as word-signs.

An *outline* proper is simply an unvocalized word.

KEY TO LIST ONE.

Several syllables set off by a hyphen indicate that the word and its derivatives have one sign. Thus, Furnish-ed-ture are three words; the primary and its derivatives all expressed by one sign.

LINE 1.

1. possible
2. up
3. party, hope, happy,
patent-ed
4. it
5. at, out, took
6. dollar
7. do
8. had, advertise-d
9. which, change
10. much, charge

LINE 2.

1. advantage
2. large
3. be, object
4. to be
5. common
6. come, country
7. give
8. together
9. recollect
10. for, fact

LINE 3.

1. in, any
2. own
3. think
4. thank-ed
5. was
6. use
7. them
8. though
9. will-ing
10. whole

LINE 4.

1. wish
2. shall
3. issue
4. ever
5. have
6. however
7. your
8. thing, English
9. language
10. along, long, length

LINE 5.

1. important-ance
2. may be
improve-d-ment
3. time, my
4. him, am
5. home
6. usual-ly
7. away
8. here, hear, her
9. are
10. peculiar

LINE 7.

1. mechanic-ical
2. become
3. manage-d
4. manufacture-r-ed
5. nothing
6. especial-ly
7. essential-ly
8. familiar-ity-ly
9. knowledge
10. acknowledge

LINE 9.

1. if it, feature
2. after
3. future
4. of it
5. evident-ence
6. have had-it
7. is it
8. hesitate, as it, has it
9. used
10. nature.

LINE 6.

1. represent-ed
2. power
3. arrange-d
4. regular-ity-ly
5. irregular-ity-ly
6. for the purpose
7. capacity
8. from time to time
9. memorandum
10. capable-ility-y

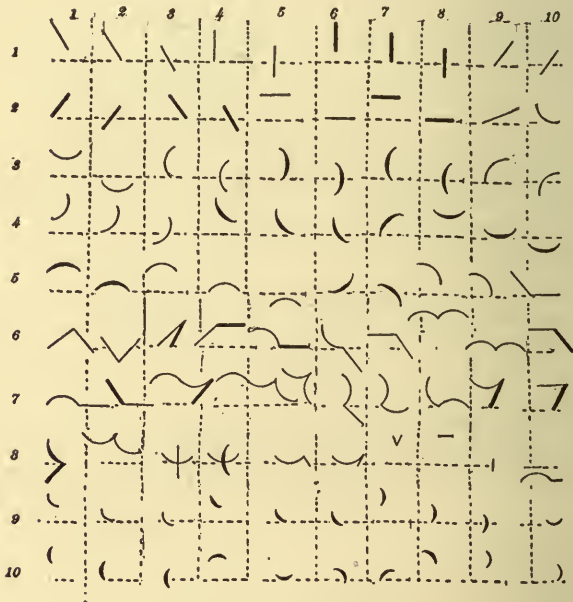
LINE 8.

1. average
2. inferior-ity
3. notwithstanding
4. nevertheless
5. now
6. new
7. I
8. quite
9. it would
10. market-ed

LINE 10.

1. that
2. without
3. they had, they would
4. immediate-ly
5. under
6. heard
7. held, world
8. ordinary, Lord, read
9. astonish-ed-ment
10. establish-ed-ment

LIST 1—Embracing all simple strokes, halved and joined.

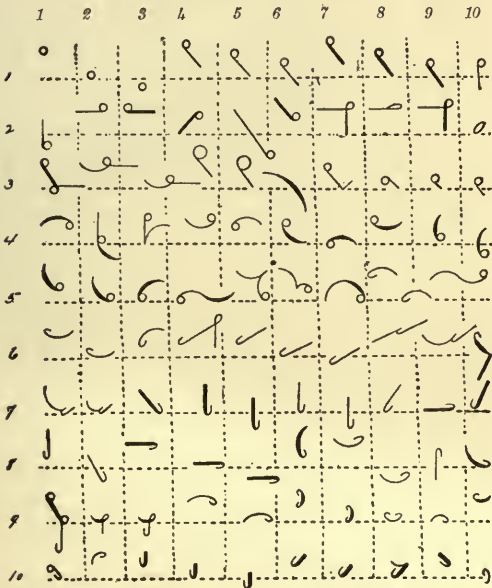


Remarks: *P1* for *possible* does not conflict with anything as there is no other abbreviation, and but two or three *oulines* that could be made out of it. *P-Iss*, the character usually employed, may be employed in phrases.

Power, while a full outline, is here given as a *special form* to discriminate between it and *pure* and *poor*, also as a form on which its derivatives can be built.

Quite and *it would* may be fully vocalized from the outlines given; *Quite* by *wi*, and *Tet*, *ɪ* and *wōo*.

LIST 2—EMBRACING W, N AND F HOOKS.



Caused is here given to distinguish it from *cost*, it being the only word ending in a loop sound in which the loop is not used.

Great care should be taken not to confuse *except* and *accept*.

Support and *separate* are outlines used for discrimination.

Settlement is given this form because *Iss-Tel-Ment*, in rapid work may be confused with *statement*. Many amanuenses have endorsed the author in making this point of difference. *We are in receipt*, seems to answer a special demand for something short for this ever recurring commercial phrase.

Next week and *in stock* are written in accordance with 217 and 221.

LIST 3.

	1	2	3	4	5	6	7	8	9	10
1	α	⌒	⌒	o	o	∩	∩	∩	∩	∩
2	⌒	∩	∩	∩	∩	∩	∩	∩	∩	∩
3	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩
4	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩
5	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩
6	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩
7	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩
8	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩
9	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩
10	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩

Sert is quite suggestive of certain. *Near*, *nor*, *set off*, each can be vocalized so as to fully express the word; they are introduced here as outlines of common words which would not readily be improvised. *Return* is based wholly on first principles; *Ratern* or lengthened *Ra*, vocalized makes *Retörn*, literally, which is far more logical than many other abbreviated forms. *Circular* may be considered as *circle* with the *K* sound omitted. *Day or two* may be considered as *dayort* with the vowel *ōō* omitted.

Appropriate and *preparatory* should be compared and their outlines clearly distinguished.

SENTENCES COMPOSED OF ABBREVIATIONS, PHRASES AND WORD-SIGNS IN LIST ONE.

1. Our advantage was in no way important, I think.
2. It is possible that she may go to her home.
3. If they will give the dollar together, I will thank them.
4. Your language may be an improvement on hers but it is common to us.
5. Our whole time and knowledge are essential to make the change.
6. The average manufacturer knows nothing about the new arrangements.
7. Knowledge will be established in the home in the future, I am happy to say.
8. If I recollect, the language was too peculiar for us, notwithstanding it was an improvement.
9. It would not astonish me if you had to give evidence immediately.
10. They acknowledge the mechanic should represent his own affairs, especially if he has the capacity.
11. Though the regular route may be inferior to the new, it may do for the purpose which you have for it.

KEY TO LIST 2.

LINE 1.	LINE 2.
1. is, his	1. itself
2. as, has	2. because
3. house	3. signify-ied
4. speak, superior	4. suggest-ed
5. expect-ed	5. purpose
6. special-ly	6. business
7. subordinate-d	7. extinguish
8. subject	8. cost
9. is to be	9. caused
10. satisfy-actory	10. first

LINE 3.

1. subscribe
2. in stock
3. next week
4. suspicious
5. suspect-ed
6. whether
7. support
8. separate
9. except-ed
10. accepted-ed

LINE 5.

1. visible
2. previous
3. yours-self
4. something
5. enthusiasm
6. remittance
7. always
8. with me
9. with him, we may
10. manifest-ed

LINE 4.

1. impossible-ility
2. whatsoever
3. settlement
4. influence
5. similar
6. several
7. somebody, example
8. single-d
9. this
10. those

LINE 6.

1. when
2. one
3. we will, while
4. we are in receipt
5. we are
6. where
7. aware
8. require
9. inquire, anywhere
10. privilege.

LINE 7.

1. forward-ed
2. afterward
3. before
4. differ-ed-ence
5. advance-ed
6. whatever
7. out of
8. whichever
9. govern-ment
10. general

LINE 8.

1. between
2. hope to have
3. begin, organ
4. begun
5. began
6. within
7. opinion
8. announce-ment
9. at all, until
10. have been

LINE 9.

1. substantial-ly
2. understood
3. understand
4. men
5. man.
6. on either hand
7. on the other hand
8. on the one hand
9. may not, am not
10. in order

LINE 10.

1. superintend-ent-ed-ence
2. will not
3. did not
4. do not
5. had not
6. gentlemen
7. gentleman
8. intelligent
9. behind
10. throughout

KEY TO LIST 3.

LINE 1.

1. certain-ly
2. near, nor
3. manner
4. somewhat
5. sometime
6. belong
7. set off
8. set forth
9. difficult-y
10. calculate-d

LINE 2.

1. skillful-ly
2. depend-ent-ence
3. return
4. told
5. until it
6. equalled, called, we could
7. circular
8. railroad
9. million
10. family.

LINE 3.

1. in all
2. only
3. annual
4. unless
5. no less
6. realize
7. real estate
8. proper-ty
9. principal-ple
10. practice

LINE 4.

1. liberty
2. remember, member
3. number-ed
4. express
5. surprise
6. suppress
7. at our
8. doctor
9. dear
10. during, dark

LINE 5.

1. correct-ed
2. accuracy
3. toward
4. day or two
5. particular-ly
6. opportunity, prettj
7. part
8. describe
9. extreme
10. danger.

LINE 6.

1. strange, external
2. spirit
3. exaggerate-d
4. appropriate-d
5. passenger
6. extraordinary
7. perfect
8. proof, prove
9. approve
10. careful-ly

LINE 7.

1. practical-ly
2. prepared-atory
3. further
4. appears
5. over
6. every, very
7. favor-ed
8. from
9. sure
10. assure

LINE 9.

1. manuscript
2. therefore
3. perfection
4. operation
5. oppression
6. according-ly-to
7. information
8. direction
9. investigation
10. virtue

LINE 8.

1. pleasure
2. measure
3. Mr., remark
4. more
5. other
6. they are, there, their
7. frequency
8. furnish-ed-ture
9. for our own
10. indispensable

LINE 10.

1. indiscriminate
2. experience
3. February, F. O. B.
4. March
5. April
6. August
7. September
8. November
9. December
10. January.

LIST 4—Oids.

Oid means "like;" thus, sphere-oid means sphere-like, or like a sphere; and Petoid means like *Pet*, the only difference being that *Petoid* is a quarter length, while *Pet* is a half length.

For Nomenclature see p. 234.

Iss adds *us, his, is, as, or has*, whichever makes the best sense in the sentence in which it is used.

L hook adds *will* or *all*. (Not used on how.)

R hook adds *are, or* or *our*.

N Hook added to Petoid stands for *what; Tetoid, not; or, own*.

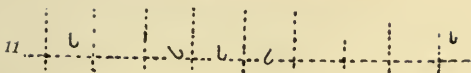
A tick struck at a sharp angle adds *the*. The *the* tick is struck downward on *all* and *on*. The tick struck in the direction of T or K adds *a, an, and*.

A double shaded tick adds *thr*.

F hook adds *have, of* or *if*.

In the key all the words which may be added by one modification are placed opposite the word to which they are joined.

	1	2	3	4	5	6	7	8	9	10
1	\		/	\		/	\		/	
2	b	b	6	b	b	6			6	
3	q	p	o	q	p	o	q	p	o	p
4	q	r	r	q	r	r			✓	✓
5	q	q	?	q	q	?			?	
6	d	d		d	j	l				
7	>	v	1	\	v	v			/	
8	γ	L	γ		L	∟			γ	
9	→	γ	γ	γ	γ	γ	γ	γ	γ	γ
10			γ	γ	γ	γ				



In line 9, word 1, *of* is indicated by F hook affixed to dash for *and*.

KEY TO LIST 4.

LINE 1.

- | | | |
|-------|---------------|-----------|
| 1. of | 4. to | 7. to the |
| 2. or | 5. but | 8. to a |
| 3. on | 6. should, he | 9. how |
| | | 10. I |

LINE 2.

- | | | |
|--------------------------------------|-----------------------|---------------------------------|
| 1. of { his
us | 3. on { us
his | |
| 2. or { is
his
as
has
us | 4. to { us
his | 5. but { is
his
as
has |
| | 6. should { his
as | 9. how { his
has |

LINE 3.

- | | | |
|--------------------|--------------------|--------------|
| 1. is } of
as } | 4. is } to
as } | 7. as to the |
| 2. his or | 5. is but | 8. as to a |
| 3. is } on
as } | 6. as should | 9. as how |
| | | 10. as I |

LINE 4.

- | | | |
|---------------------|----------------------|---------------|
| 1. of all | 4. to all | 6. should all |
| 2. or { all
will | 5. but { all
will | 9. how will |
| 3. on all | | 10. I will |

LINE 5.

- | | | |
|-------------------|--------------------|---------------|
| 1. of our | 3. on our | 6. should our |
| 2. or {our
are | 4. to our | 9. how are |
| | 5. but {our
are | |

LINE 6.

- | | | |
|------------|------------|----------------|
| 1. of what | 4. to what | *6. should not |
| 2. or not | 5. but not | |

**Hook not so convenient in this case.*

LINE 7.

- | | |
|-----------|-------|
| 1. of | } the |
| 2. or | |
| 3. on | |
| 4. to | |
| 5. but | |
| 6. should | |
| 9. how | |

LINE 8.

- | | |
|-----------|------------|
| 1. of | } a-an-and |
| 2. or | |
| 3. on | |
| 4. to | |
| 5. but | |
| 6. should | |
| 9. how | |

LINE 9.

- | | | |
|-----|---|--------|
| and | } | of |
| | | or |
| | | on |
| | | to |
| | | but |
| | | should |
| | | to the |
| | | to a |
| how | | |
| I | | |

LINE 10.

- | | |
|---------------|------------------------------|
| 3. on | { there
their |
| 4. to | { their
there |
| 5. but | { there
their
they are |
| 6. should thr | |

LINE 11.

- | | |
|----------------|--------------------|
| 2. or | { if
of
have |
| 4. to have | |
| 5. but | { if
have |
| 6. should have | |
| 10. I have. | |

LIST 5, OIDS.

The rules for modifying the light Oids apply in general to the shaded ones.

	1	2	3	4	5	6	7	9	10
1	\	l	/	\	l	/	\	/	l
2	b	b	b		b	b	b	b	b
3	p	p	p		p	p	p	p	p
4	q	q	q		q	q	q	q	q
5	b	b	b		b	b		b	
6	c	7	7		7	7	\	7	
7	l	L	L		L	L	l	L	
8	>	v	v		v	v	>	v	
9	>	<			<		<	<	
	o		o			o			

KEY TO LIST 5.

LINE 1.

1. all
2. {already
awe
3. ought
4. too
5. {oh
owe
6. who-m
7. about
9. to whom.
10. he

LINE 2.

1. all {his
is
2. already {is
his
has
3. ought his
5. {owes
owe us
owe his
6. who { -se
is
has
whom has
7. about {us
his
as
9. to whom has
10. he {has
is

LINE 3.

1. as all
2. is } already
has }
3. as ought
6. as who
7. has about
9. as to whom
10. as } he
has }

LINE 4.

1. all {our
are
2. already {are
our
3. ought our
6. who are
7. about our
9. to whom are

LINE 5.

1. all {of
have
2. {already have
awful
3. ought to have
6. who {have
ever
9. to whom have

LINE 6.

1. and all

and	{	already	2
		ought	3
		oh, owe	5
		whom	6
		about	7
		to whom	9

LINE 7.

1. all.	}	a, an or and
2. already		
3. ought		
5. owe		
6. whom		
7. about		
9. to whom		

LINE 8.

1. all	}	the
2. already		
3. ought		
5. owe		
6. whom		
7. about		
9. to whom		

LINE 9.

1. all there
3. ought there
6. who-m their
9. to whom thr

LINE 10

1. all ours
3. ought ours
6. who are his

LIST 6.

- 1st. Enlarging a brief *We* or *Ye* sign adds a brief *We* sign.
- 2d. When enlarging a brief *We* sign to add a brief *Ye* sign, it is necessary to turn the brief sign so that it opens toward the corner of the page.
- 3d. The *thr* tick is not used on *Iss*, the sound *thr* is therefore added to *is* by lengthening *Z* stroke.

	1	2	3	4	5	6	7	8	9	10
	c		o		n		u		e	o
1	c	c	o	o	n	n	u	u	e	o
2	c	c	o	o	n	n	u	u	e	o
3	u	n	n						e	o
4	e	e	e	e	e	e	e	e	e	o
5	e	e	e	e	e	e	e	e	e	o
6	τ	τ	5 ^o	b	n	n	u	u	τ	o
7	γ	γ	2	2	n	n	u	u	γ	o
8	γ	γ	γ	γ	n	n	u	u	γ	o
9	γ	γ	γ	γ	n	n	u	u	γ	o
10	γ	γ	γ	γ	n	n	u	u	γ	o

KEY TO LIST 6.

LINE 1.

1. we
2. were
3. what
4. would
5. beyond
6. you
7. year, ye
8. yet
9. with
10. $\left\{ \begin{array}{l} \text{is} \\ \text{his} \end{array} \right.$

LINE 2.

1. we $\left\{ \begin{array}{l} \text{were} \\ \text{would} \end{array} \right.$
2. were $\left\{ \begin{array}{l} \text{we} \\ \text{what} \end{array} \right.$
3. what $\left\{ \begin{array}{l} \text{we} \\ \text{were} \\ \text{would} \end{array} \right.$
4. would $\left\{ \begin{array}{l} \text{we} \\ \text{were} \end{array} \right.$
5. beyond $\left\{ \begin{array}{l} \text{you} \\ \text{what} \end{array} \right.$
6. you $\left\{ \begin{array}{l} \text{were} \\ \text{would} \end{array} \right.$
7. ye would
8. yet $\left\{ \begin{array}{l} \text{we} \\ \text{were} \\ \text{what}^{\circ} \\ \text{would} \\ \text{you} \\ \text{with} \end{array} \right.$
9. with what

LINE 3.

2. were $\left\{ \begin{array}{l} \text{beyond} \\ \text{you} \end{array} \right.$
3. what $\left\{ \begin{array}{l} \text{you} \\ \text{yet} \end{array} \right.$
4. would $\left\{ \begin{array}{l} \text{you} \\ \text{yet} \end{array} \right.$
9. with you.

LINE 4.

2. were $\left\{ \begin{array}{l} \text{as} \\ \text{his} \end{array} \right.$
3. what $\left\{ \begin{array}{l} \text{is} \\ \text{has} \\ \text{his} \end{array} \right.$
4. would $\left\{ \begin{array}{l} \text{his} \\ \text{as} \\ \text{us} \end{array} \right.$
5. beyond $\left\{ \begin{array}{l} \text{us} \\ \text{his} \end{array} \right.$
6. you as
8. yet $\left\{ \begin{array}{l} \text{is} \\ \text{has} \\ \text{his} \end{array} \right.$
9. with $\left\{ \begin{array}{l} \text{us} \\ \text{his} \\ \text{as} \end{array} \right.$
10. $\left\{ \begin{array}{l} \text{is} \\ \text{his} \end{array} \right. \left\{ \begin{array}{l} \text{his} \\ \text{as} \\ \text{is} \\ \text{house} \\ \text{has} \end{array} \right.$

B. O. BAKER
LAWYER
DALLAS, TEXAS

LINE 5.

1. as we
2. as were
3. is what
4. as would
5. is beyond
6. as you
8. as yet
9. is with

10. { as { his
is
has
us
has { his
as
us

KEY TO LINE 6.

Prefix *and* to each word of Line 1.

KEY TO LINE 7.

Affix *a*, *an* or *and*, whichever the context requires, to each word of Line 1.

KEY TO LINE 8.

Affix *the* to each word of Line 1.

KEY TO LINE 9.

Prefix *and* and affix *the* to each word of Line 1.

KEY TO LINE 10.

Affix the sound *thr* to each character by the heavy dash.

The tenth word lengthens Z to add *thr*, since a heavy tick is not practical on Iss.

WORDS TAKEN FROM ALL THE LISTS.

1. We expect something substantial, because the men are in Texas and will certainly let us know where to call on them in the near future.

2. It is not necessary to suggest that we will settle by next week; on the other hand, we will always advance the amount when it is due.

3. We, ourselves, have not sometimes understood your management.

4. The subject is to be, "Is the subordinate power to influence the enthusiasm they have now behind them?"

5. Several significant examples of his previous power support our opinion of his management of the business.

6. We are aware we may inquire how much you have made out of the experience, though it is your privilege to say nothing.

7. We are in receipt of your manuscript, which has been returned us for investigation.

8. The passenger was skillfully set off on his own real estate.

9. Unless they are very carefully prepared for the investigation, the family will be in extreme danger.

10. The circular was indiscriminate, though appropriate and very correct.

11. I do not understand the purpose of your circular.

12. His influential name, in my opinion, will always satisfy every one and get their substantial support.

13. The extraordinary circular was so indiscriminate that I think that it will make a large difference in his opinion.

14. The cost of operation in the manufactory, in my experience, has been exaggerated, I think.

15. The announcement was made manifest at the beginning.

16. He will have to be an intelligent man, for the superintendent will not depend on every one.

17. We may not always have substantial proof of their being gentlemen.

18. Had they not been behind in the settlement of their bills, we would not have had this experience.

19. A large family live near the railroad.

20. I assure you, your offer of liberty from danger is a very great surprise.

21. Every pleasure seems to be a surprise to you.

22. Dr., during your experience, did you ever establish a large practice?

23. That particular opportunity may not again surprise the passenger.

24. The advertisement of the express company was new information to me.

25. The passenger was very near his real estate when he was set at liberty.

26. The information set forth in the manuscript was according to my opinion, correct in every particular, excepting its truthfulness.

27. The circular was indiscriminate, though very correct.

28. A careful investigation of the extreme danger will prove to be indispensable to our government.

DERIVATIVES.

List 7. A derivative is formed from a word-sign by representing the additional syllable by an extra stroke to the primitive word-sign, either before or after it, or by halving or lengthening the original sign. The past tense or perfect participle is frequently not represented at all, the context being a sufficient guide as to the proper word.

KEY TO DERIVATIVES.

Patent-ed-ble.

Happy-Un-ness-iest-ier-ly.

Advertise-ed-ment-er-ing-es.

Charge-es-able-Dis-ing-er-less.

Advantage-es-ous-ly-Dis.

Common-ly-Un-(uncommonly)-est-er.

Length or *long*-en-est-ger.

Represent-ation-tive-or-s.

Power-ful-ly-s.

Acknowledge-ed-s-ment-Un'ed.

Is-as-his.

As-is-his-has.

House-es-ed, customhouse, representatives, business house, in the house, at the house.

Speak-er-ble-s-ership, unspeakable, unspeakableness.

Accept-ance-able-ability-tation.

Organ-ism-ic-s-ized-izer-izing-est.

Opinion-est-s.

Consequent-tial-ces-ly.

Large-er-ly-est-En-enlarged-ness, enlargement, enlarging.

Perfect, perfected, perfectly, perfection, imperfect, imperfection, imperfectly.

Object-tion-tive tively-ing-ed-or-less-tionable.

Satisfy-tion-ctory-Un-Dis-(Dis'ction).

General-s-ize-ization-ship, outgeneraled, generaled.

Signify-tion-icance-tive-nature.

Influence-nces-enced-tial-un'enced.

DERIVATIVES.

Express-es-ible-ive-sion-est.

Nature-al-Un'al-lized-lization.

Manner-ly-ism-Un'ered.

Remember-ance-ancer-ed.

Self, ourself, ourselves, themselves, myself, himself, yourself, one's self, man's self.

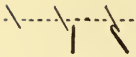
Form, conform, reform, inform, uniform, deform, perform, transform, former, formerly conformable, platform, information.

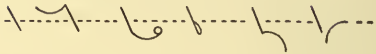
Mechanic, mechanism, mechanical, mechanics.


Manage, manages, manager, managing.

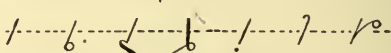
The student will easily form his own derivatives after becoming familiar with the above limited list, in most cases; but in case of doubt reference should always be made to a phonographic dictionary.


DERIVATIVES.

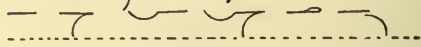
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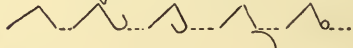
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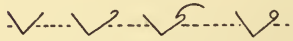
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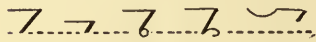
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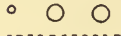
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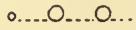
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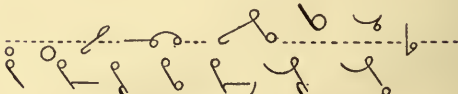
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9 


10 


11 

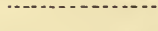
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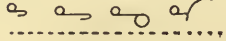
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















































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
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








































GEOGRAPHICAL NAMES.

	Alabama		Nev.
	Alaska		N. H.
	Arizona		N. J.
	Oregon		N. M.
	California		N. C.
	Colorado		N. D.
	Conn.		O.
	Delaware		Ore
	Fla.		Penn.
	Ga.		R. I.
	Idaho		S. D.
	Ill.		S. C.
	Ind.		Tex.
	Ind. T.		Tenn.
	Ia.		Utah
	Kan.		Vt.
	Ken.		Va.
	La.		Wash.
	Me.		W. Va.
	Md.		Wis.
	Mass.		Wyoming
	Mich.		Oklahoma
	Minn.		Ont.
	Miss.		
	Mo.		
	Mont.		
	Neb.		



























GEOGRAPHICAL NAMES.

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	B. C.		Minneapolis
	N. S.		
	Quebec		New Haven
	Birmingham		New York
	Klondike		Omaha
			Philadelphia
	Boston		Bangor
	Brooklyn		San Francisco
	Buffalo		Seattle
	Burlington		St. Louis
	Chicago		Toledo
	Cincinnati		Wilkesbarre
	Cleveland		Dawson City
	Dayton		
	Detroit		
	Galveston		
	Lowell		

PROPER NAMES.

	Adams		Henderson
	Allen		Harris
	Anderson		Hale
	Baker		Hall
	Bennett		Jackson
	Burke		James
	Brown		Jones
	Barry		Johnson
	Boyle		Kelley
	Campbell		Quinn
	Cook		Lee
	Clark		Lewis
	Cameron		Lynch
	Carter		Morris
	Duffy		Moore
	Doane		Martin
	Daly		Mitchell
	Davis		Miller
	Edwards		Mackenzie
	Evans		MacDonald
	Flynn		McCarthy
	Gray		Morgan
	Green		Mahoney
	Hill		Newton
	Hunter		Nash

PROPER NAMES.

	Nelson		Thompson
	O'Brien		Taylor
	Patterson		Wood
	Parker		Wilson
	Price		Warren
	Quinn		Walsh
	Russell		Walker
	Reed		Wright
	Ross		Williams
	Roberts		Young
	Shaw		York
	Stewart		
	Sullivan		
	Scott		
	Thomas		

PHRASING.

228. Phrasing is the art of joining shorthand characters together that speed may be gained.

(a) Join word-signs and abbreviations when both are in their natural positions. (See lines 1, 2, 3, 4, Simple Phrases.)

(b) The Oids should almost always be joined to each other or to some other word. (The above two rules should furnish the limit to the beginner's efforts at phrasing.)

(c) Do not join *the* to a following word.

(d) Join *a*, *an* or *and* by a tick at *right angles* or *parallel* to the *line of writing*.

(e) Join *the* *obliquely* at a *sharp angle* when possible.

(f) Join abbreviations of one stroke which occur together very frequently, if the juncture is practical, writing the first word in its position. (This rule, for beginners, applies to familiar words.) See line 5 simple phrases.

(g) The student should not phrase abbreviations to outlines, unless the outline has previously been committed to memory, in which case it should be treated same as an abbreviation. If, however, it should seem expedient to join an abbreviation or sign-word to an outline, the outline should be fully vocalized. Thus, "do right" also reads "dirty;" "it read" would also read "torrid;" "which may" would also read "chum;" and "go home" would also read "game." But if the writer is not in the habit of joining unvocalized outlines, *unless a vowel is inserted*, then the fact that the outlines "Ch-M" and "Ga-M" had no vowels, would be evidence that they were sign-words joined.

(h) *To* is indicated by writing the following word, or the *first part* of the word, directly under the line.

(i) When a horizontal or circle is written on the line and followed by a down stroke, it indicates two words invariably.

229. PHRASING OF TICKS.

He, How, The, I, A, An, And, are five common signs, which should be phrased as follows:

PHRASING OF TICKS.

I,

(a) nearly always joined to the following word, should be struck *upward* on downward strokes having no initial hook. It is written *downward* on upward strokes and M and Mb. It must be invariably written above the line; but on all *down strokes* and *first position* horizontals both words retain their proper positions; upward strokes and other horizontals would be brought out of their positions; but "I" *must always be above the line.*

HE

(b) must invariably be written *on the line.* When written alone it may be struck upward or downward. (1) Joined to upward strokes it is written down; on downward strokes it is written upward. (2) When joined to a circle sign-word, either before or after, it is written upward with the circle on the left-hand side; it is thus distinguished from *should*, which is written downward, and has the circle on the right-hand side. He is struck downward on K and Gay; upward on N and Ing.

HOW

(c) is usually written with a down stroke, under the line, not touching it.

THE,

(d) when joined, is subordinate in its position. *The* never begins a phrase. *The* must always be written in the direction of Chay, P or Ray.

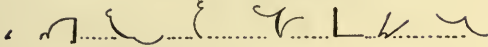

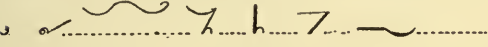
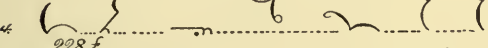
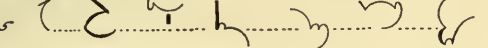
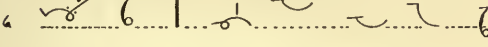
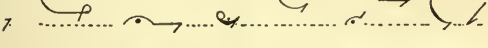
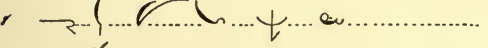
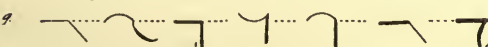
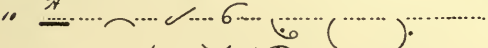
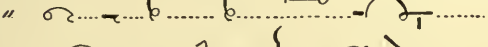
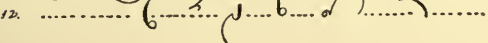
A, AN OR AND

(e) is joined to either end of the outline, and is subordinate in its position to the word it is joined to, and must always be written in the direction of T or K. When alone or joined to *the*, it takes second position, the tick *the* projecting below the line to discriminate from *should*.

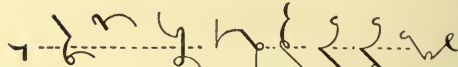
HE AND SHOULD JOINED TOGETHER.


(f) When he and should are joined, *should* should be written downward and *he* should be written upward. *And* should be written by Ket when joined to *should-he* and by Tet when joined to *he-should*.


SIMPLE PHRASES.

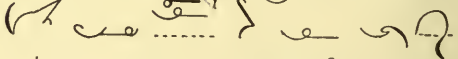
1. 
2. 
3. 
4. 
5. ^{228 f} 
6. 
7. 
8. 
9. 
10. ²⁴ 
11. 
12. 


COMMERCIAL PHRASES.

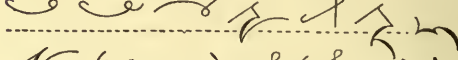
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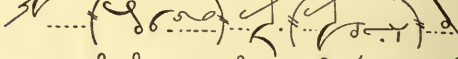
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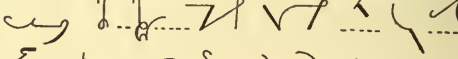
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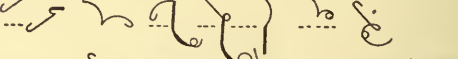
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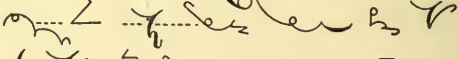
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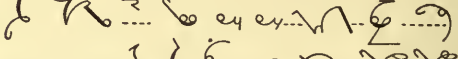
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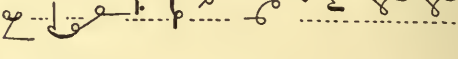
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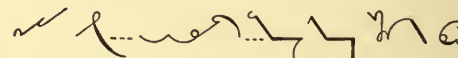
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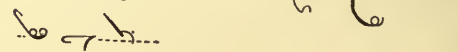
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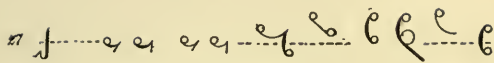
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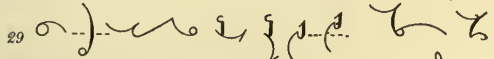
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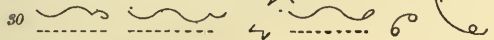
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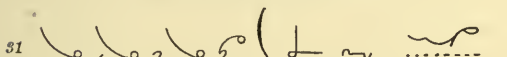
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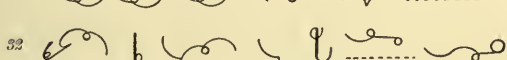
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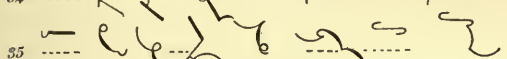
UNIVERSAL PHRASES.

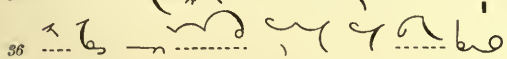
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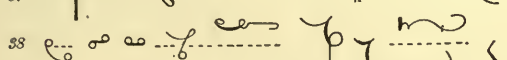
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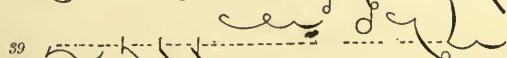
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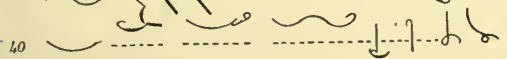
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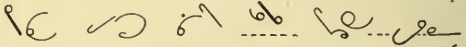
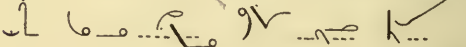
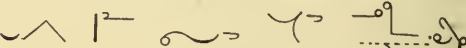

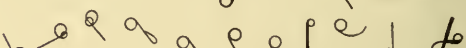


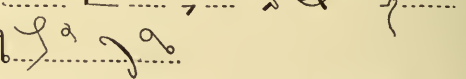
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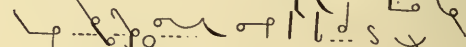

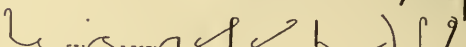
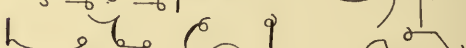
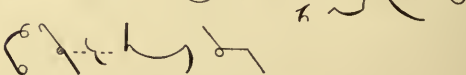
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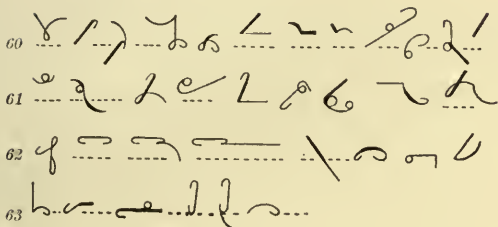
UNIVERSAL PHRASES.

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LEGAL PHRASES AND WORDS.

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THEOLOGICAL PHRASES AND WORDS.



GENERAL REMARKS ON PHRASING.

A shorthand phrase is generally a grammatical phrase, and the following rules will be of aid, but it should be remembered that a phrase, however convenient to join, should not be made if it endangers legibility in reading. Grammatical rules for phrasing to be modified by the above rule.

1. A pronoun of frequent occurrence is generally joined to the following verb, thus: He had; she thinks; they say.

2. A defining, limiting or modifying word is usually joined to the word thus modified, as: Large man; correct manuscript; very much; each thing.

3. A simple or compound auxiliary verb, with or without not, is frequently joined to the principal word, thus: Shall be; will have; ought not; may go.

4. A common verb is usually joined to its object or to the following word, as: Does it; get this; see him.

5. A preposition is usually joined to its object or the following word, as: About which; notwithstanding the; from over; for we.

6. A common conjunction or adverb is usually joined to the following word of frequent occurrence, as: When shall; if that; but we; or when; as well as; there are; nor can; is it.

OUTLINES.

230. To be a skillful writer a knowledge of principles and sign words alone is insufficient. The expert stenographer writes hundreds of forms, which are, to him, memorized outlines, the same as though they were abbreviations or sign words. This, of course, requires an extensive knowledge of the English language and the shorthand outlines therefor.

The greater the number of familiar outlines the stenographer carries in his mind, the easier it will be for him to improvise *new outlines* while doing actual work. To illustrate: if every tenth word was entirely new to the writer and the preceding nine were perfectly familiar, he would easily form the tenth outline in his mind *while writing the seventh, eighth and ninth* words and therefore write it without hesitation; any time lost, however, on this tenth word would be speedily recovered while writing the *following*, or eleventh, twelfth and thirteenth words.

Another great object of the following list (and one entirely original with this work) is in learning to *read* shorthand outlines. They should all be read as fast as utterance will permit, studying out the words expressed by the outlines without referring to the key.

The following list is subdivided into the following classifications, the principles therefor being given at the head of each list:

1. Identical outlines.
2. Nearly identical outlines.
3. Medial vowels.
4. Words in natural order.
5. Prominent vowels.
6. Implied vowels.
7. Initial and final vowels.
8. Uncommon.
9. Familiar.

GENERAL RULES

10. *For writing:* Vocalize or not, according to which classification the outline belongs.

11. *For reading:* Practice will enable one to instantly recognize to which of the lists an outline belongs, when the proper rule for reading may be applied.

LIST ONE.

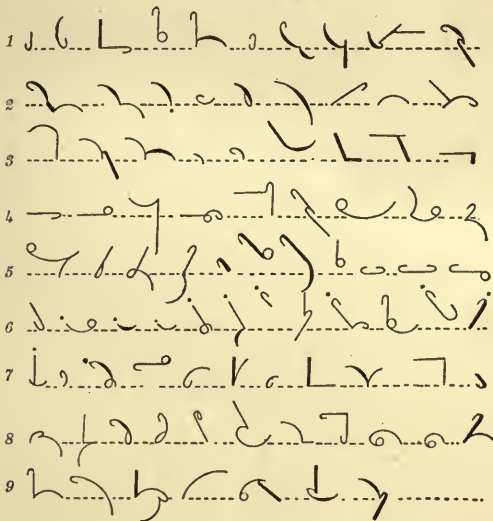
IDENTICAL OUTLINES,

or outlines whose names exactly coincide with the word for which they stand.

1. *Rule for writing:* omit vocalization. *Rule for reading:* Pronounce the outline aloud, distinctly, and you also pronounce the very word.

Illustration: If the outline D K occurs in reading, say, aloud, Dee Kay, and endeavor to recall the word indicated by that sound. Do not say Dick or duck, because the name of the outline is not Dick or duck, but Dee Kay, or, in the ordinary spelling, "Decay."

KEY, PAGE 160.



10 h - 7 2 k d a s v

11 y b e s m n r e d

12 u s e l l l / - - / r

13 l l e a r d o n

14 o n e r d s s y

15 t b t b e b d s b l

16 u b e b e - o a a

17 g d b h h e y b b t

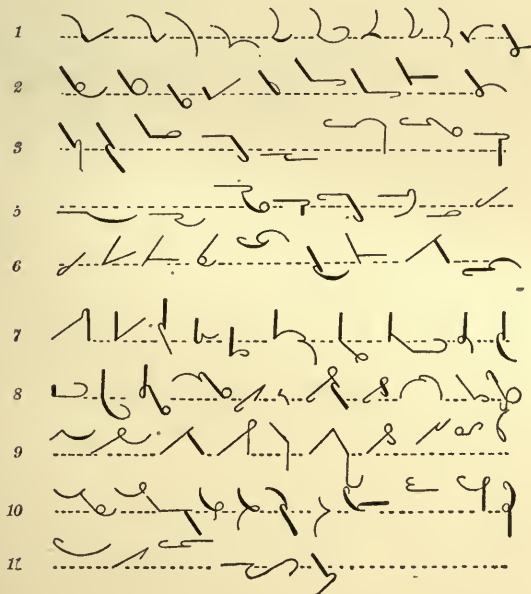
18 r . j b b a n e t . e

19 p e e b d g e l h t

LIST TWO.

NEARLY IDENTICAL OUTLINES.

2. *Rule for writing*, same as list one. *Rule for reading*: Same as list one except that the outline, not exactly comparing with the word, if the word does not readily come to mind, substitute some other vowel in place of the first one in the nomenclature, and then try some other vowel the same way.



LIST THREE.

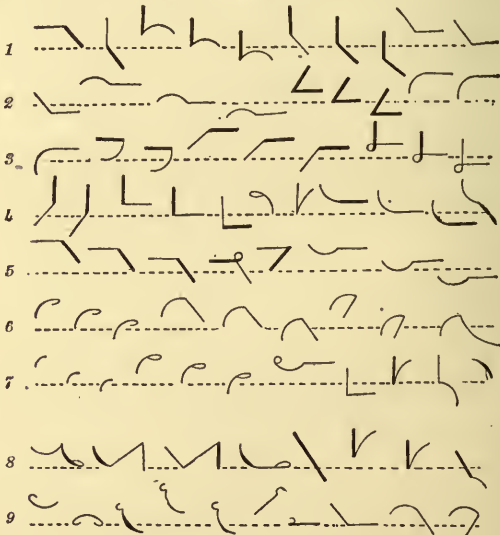
MIDDLE VOWELS.

These outlines express the first and last sounds of the word by consonant strokes with a single vowel between.

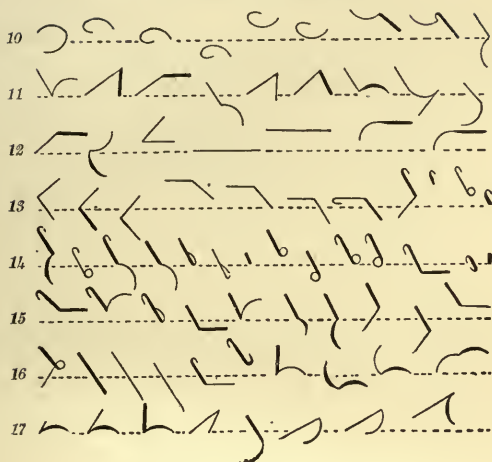
3. *Rule for Writing:* Omit the vowels. *Rule for Reading:* Supply a vowel between the two strokes by trying each one of the vowels indicated by the position of the outline.

Illustration: In the case of P K 1, the suspicion is at once aroused that the outline comes under the above head. There can be no initial or final vowel, or it would have been written under Rule 7; or, if it had been omitted under List 9, it would be easily supplied. Therefore, try all the first place vowels, Peek, Pick, Pock, Pike, Poyk. Three of these mean words, and the construction of the sentence readily shows which word of the three is wanted.

KEY, 162.



LIST THREE—CONTINUED.



LIST FOUR.

WORDS IN NATURAL ORDER.

This means that the name of the outline consists of consonants and vowels in the same order as the word itself.

Illustration: In separating the syllables in the word Topeka or Re-enter we have:

Nomenclature: Te Pe Ka.

Word: To pe ka.

Nomenclature: Ra Enter.

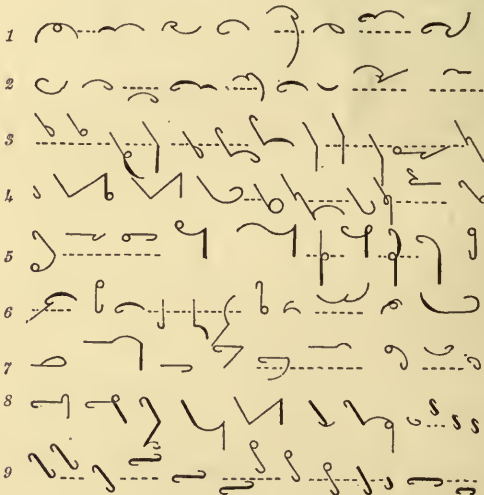
Word: Re enter.

Nomenclature: eM Te.

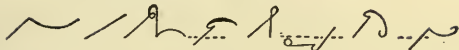

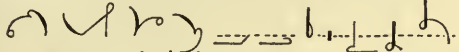
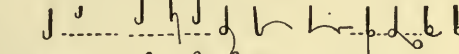
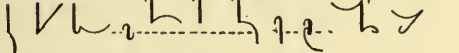
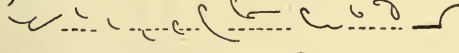
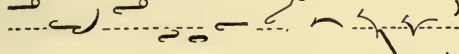




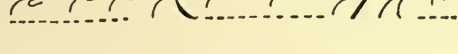
Word: Em ty.

Rule for writing: Omit all vowels.

Rule for reading: Substitute vowels in the places of the ones used in the nomenclature until the word is found.



LIST FOUR—CONTINUED.

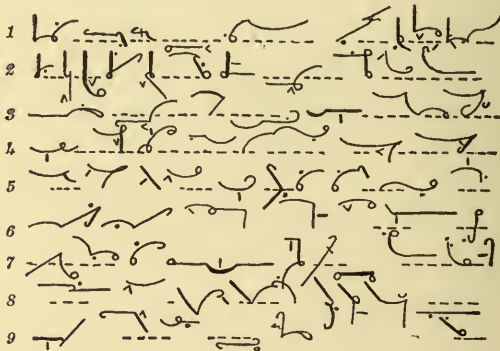
- 10 
- 11 
- 12 
- 13 
- 14 
- 15 
- 16 
- 17 
- 18 
- 19 
- 20 
- 21 

LIST FIVE.

PROMINENT VOWELS.

When no rule can be made whereby a vowel may be omitted from an unfamiliar word, write the most prominent vowel, or the vowel that would completely finish word, if possible.

Rule for writing: Write one prominent vowel. *Rule for reading:* Pronounce the outline, including the vowel. If this does not bring the word to mind, try Rule 4.



LIST SIX.

IMPLIED VOWELS.

Rule for writing: When a word begins or ends in such a way that a final or initial vowel is implied, omit the vowel thus implied.

Rule for reading: Supply vowels in the place of the ones omitted, until a word is produced.



*especially.

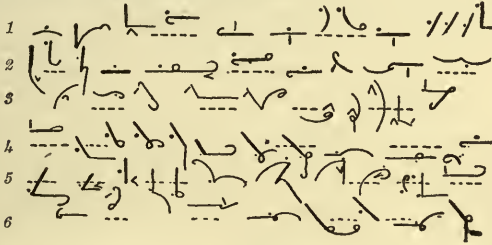
LIST SEVEN.

INITIAL AND FINAL VOWELS.

It is extremely difficult to read unvocalized outlines where the end vowels are omitted and the strokes do not indicate that they are omitted as in the previous rule.

Rule for writing: Always write the vowel on either end of the word if the word does not come under the head of "Familiar Words," or "Implied Vowels."

Rule for reading: Same as list six.



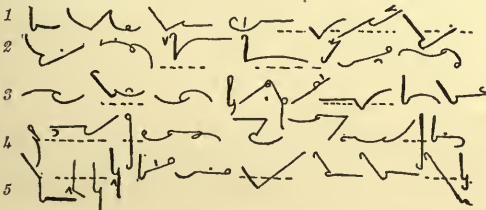
LIST EIGHT.

UNCOMMON OUTLINES.

Some outlines are so peculiar of construction that they admit of no writing on definite principles. If their outlines have not been previously learned, they can only be written and read by guess and memory.

A study of the Shorthand Dictionary is necessary to overcome this defect.

A brief list only is given, but the student who expects to do advanced work is advised to increase them by a systematic study of the dictionary.

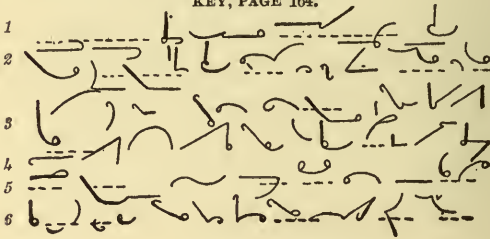


LIST NINE.

FAMILIAR WORDS.

We give also a few words which should be learned the same as a list of abbreviations and sign words. The ambitious stenographer will enlarge this list to the hundreds.

KEY, PAGE 164.



THE REPORTER'S EXPEDIENTS.

A SYMPOSIUM OF GENERAL ABBREVIATING PRINCIPLES.

231. Not all the fastest writers use the shortest forms, yet all should study the art of brevity and make use of same according to their adaptability.

The best writers abbreviate and phrase more or less extensively; but young writers should avoid either extreme as being disastrous. The teacher who is an enthusiast on long forms and interminable lists of sign-words and theoretical outlines, simply advertises his own inexperience in teaching. On the other hand, carelessness in not joining the small words where they occur together naturally leads to slovenly habits and inaccuracy as well as lack of speed.

Either extreme will cripple the young stenographer hopelessly.

A thorough knowledge of the alphabet, vowels, four small hooks, four large hooks, two back hooks, H, halving and lengthening principles, circles, loops, prefixes and affixes, and the six hundred common abbreviations, sign-words and phrases already given, furnishes material enough for a speed of eighty words per minute, this being fast enough for ordinary purposes of amanuensis work.

A speed of 175 words, however, requires the mastery of abbreviating principles as well as the command of a very large vocabulary, both long and shorthand; but the development and practice of short forms varies according to the practitioner

Outlines must always be *individually legible*. *Bad, scrawling penmanship never made a fast writer*. Accuracy is simply a habit. Inaccuracy is only another habit.

The young writer *must* use vowels occasionally, at least *one* in words of new or uncommon occurrence.

The difficulty of learning a large number of short forms is nothing in comparison with the advantages gained.

1.

Words which are analagous, or partially so, to the four hooks are indicated by them to some extent.

Are-Our, by the R hook; All-Will, by the L hook; Have-If-Of-Ever-Ful-ly, by the F hook. Full-ly, by F stroke:

One-Than Own-Been, by the N hook.

ILLUSTRATION.

By our, BER 1; at our, TER 3; for our, FER 3; had our, DER 3; charge our, CHER 3; which are, CHER 2; out of, TEF 3; whatever, TEF 2; much of, CHEF 3; which ever, CHEF 2; each of, CHEF 1; by all, BEL 1; at all, TEL 3; for all, FEL 2; have all, VEL 2; had all, DEL 3; they will, THEL 2; painfully, PEN 2-F; banefully, BEN 2-F; mindful, MEND 1-F; manfully, MEN 2-F; successfully, SKASES 2-F; disdainfully, DES 2-DEN-F; scornfully, SKREN 1-F; Cheerfully, CHERF 1; hopeful-ly, PEF 3; my own, MEN 1; any one, NEN 1; their own, THREN 2; more than, MERN 2; some one, SMEN 2; have been, VEN 2; at one, TEN 3; at our own, TREN 3; every other one, VER-THERN 1.

2.

The N hook expresses *Not* on oids and half lengths; thus to a full length stroke, not is added by *halving* the stroke and adding the N hook.* See page 92, line 6.

*A direct violation of principle 99, but a useful license in this case.

ILLUSTRATIONS.

If not, FENT 1; have not, VENT 2; do not, DENT 2; may not, MENT 2; are not, ARNT 2; will not, LENT 1; we will not, WELNT 1; by not, BENT 1.

3.

A vowel preceding or following a lengthened curve may be indicated by making the curve deep if the vowel precedes, or shallow if no vowel precedes it. Line 9, page 65.

ILLUSTRATIONS.

alter, LATER 1 (deep curve); later, LATER 2 (shallow curve).

latter, LATER 3 (shallow curve); elder, LATER 2 (deep curve).

all other, LATER 1 (shallow curve); lighter, LATER 1 (shallow curve).

4.

It-Would-Had-Did, are frequently indicated by halving.

ILLUSTRATIONS.

It would, TET 3; it had, TET 3; have had, VED 3; why did you, HA TICK-WED-YU; when did you, WENT-YE; they had, THET 3.

5.

Con-Accom-Contra are sometimes omitted for the sake of a phrase, and sometimes the first position is given to indicate the omission of Con, but this last device is precarious.

ILLUSTRATIONS.

condition, DSHON 1; contradistinction, D 1; confuse, FS 3; comply, PLE 1; contain, TEN 2; concur, KER 2; compound, PEND 3; (This is about the limit.)

6.

On may be joined by an N hook.

ILLUSTRATIONS.

are on, ARN 3; here on, REN 1; go on, GEN 1; whereon, WERN 2, lay on, LEN 2.

7.

Nouns, adjectives and adverbs are usually written with the same outlines; also a word with all its derivatives is frequently written with one outline, the distinction being made by the context.

ILLUSTRATIONS.

Geography-ic-al-ly, J 2-GER; political-ly, PLET-KLE 1; critical-ly, KRET-KEL 1, bad-ly, BED 3; ease-easily, Z 1; complete-ly, PLET 1; gracious-ly-ness, Gre Ish²; certain-ly, IssRET 2.

8.

Straight strokes may be tripled to indicate the sound THR, as double lengths on straight strokes indicate their repetition only.

A final attachment must be read *after* THR. Sometimes an N hook may be omitted for the sake of lengthening.

ILLUSTRATIONS.

can there, K THER 2; will there, L A THER 2; by there, B THER 1; had there, D THER 3; down there, D THER 3; upon there; P THER 1.

9.

In taking testimony and other rapid work, where there are many repetitions, a stroke may be tripled to add *another, whether*. (See legal phrases.)

The THR tick may be largely used where lengthening is impossible; as in half lengths or words ending with hook or circle.

ILLUSTRATIONS.

Do you know whether there is, D 2-Yu-N THERS; until there is, TEL THERS 3; say whether, S THER 2, whether or not, WAY THERN 2.

10.

References may be indicated by position; as in Book, Chapter, Section; Epistle, Chap., Verse; Volume, Book, Chapter; Book, Canto, Line, ⁶ 4 ₂, ⁹ 211 ₆.

11.

Repetitions following each other in a sort of regularity may be indicated by a long straight line, or in writing the first part of the first expression near to or joined to its repetition.

ILLUSTRATIONS.

deeper and deeper, D 1 DPER; quicker and quicker, K 1 KER; faster and faster, F 3 (disjoined), Fstr; bigger and bigger, B 1 (disjoined) B ger; smaller and smaller, SEM 1 SEMLAR (disjoined).

12.

In addition to the punctuations already given, the reporter indicates applause by a short perpendicular spiral; *hissing*, by a HAY stroke in a large circle; sensation, by a double cross; laughter, La Efr.

13.

YOU may be joined as a hook, 2nd position, since the R hook never rests on the line, and therefore no confliction can result. It is occasionally joined in the middle of a word, though not occurring on a line. You may be inverted in a phrase.

ILLUSTRATIONS.

if you desire, F 1-DERS-AR; you say, YU 2-S; you had, YE 2-D; you do, YU 2-D; if you wish, F 1-Sher.

14.

ING may be omitted, thus: Hav(ing) been; thank(ing) you; see(ing) you; believ(ing) that; see(ing) that; stat(ing) that; dur(ing) the; inform(ing) you; know(ing) that. See page 80.

15.

We may be joined as a hook to horizontals; its identity with the L or R hook causes no trouble, on account of the few words which could be made with the outlines thus used.

ILLUSTRATIONS.

We can, KLEN 1; we give, GLE 1; we could, KLET 1; we may be, MER 1.

16.

Eshon may be added to an N or F hook or *Is* for the sake of abbreviation or special outline.

ILLUSTRATIONS.

foundation, FEND-ESHON; taxation, TS-ESHON 2; investigation, N-VSESHON 1; exposition, SPES-ESHON 2; ornamentation, REN 2 ESHON.

17.

The F hook is sometimes written on curves to add words or syllables by lengthening the N hook.

ILLUSTRATIONS.

infinitesimal, NEFT 1; navigation, NEF-2-GASHON; useful, SEF 3; thankful, THEF 3.

18.

The circle is frequently used by reporters to add us or his; or a small circle enlarged for the purpose of adding an additional sound S, or a circle sign-word. See line 49, Universal Phrases.

19.

The past and present tense may almost always be indicated by the same outline, as the auxiliary verb or other word of the context clearly indicates which tense is intended.

ILLUSTRATIONS.

intend-ed, NET-END 2; amount-ed, MENT 2; present-ed, PERS 2; goad-ed, GED 2; fit-ted, FET 1; order-ed, RDER 1; form-ed, FER 1; bate-d, BET 2; return-ed, RETERN 2.

20.

Joining the back N hook for the word *in*, and the use of the joined circle for *his* may be used, especially when the same phrase occurs several times during the same writing.

ILLUSTRATIONS.

In his address, IN-IS-DRES; in his mind, IN-IS-MEND-1; in some way, IN-IS-M-WE.

21.

Hooks may sometimes be omitted.

ILLUSTRATIONS.

It has been said, TS-2-BS-D; upon there, P THER-1; can supply, KS-PEL-1; can only, K-NEL.

22.

Ought to have and *would have* are sometimes indicated by a hook.

ILLUSTRATIONS.

It ought to have, TEF-1; it would have, TEF-3.

23.

We, were and *with* may be joined as a We hook.

ILLUSTRATIONS.

With me, WEM-1; with him, WEM-2; with any, WEN-1; were not, WENT-2; We note, WENT-1.

24.

It is often necessary that the skilled writer improvise forms for special purposes. When possible, the first sound should be represented; if the word is a long one, the first and last sounds should be represented if convenient. Long hand initials may sometimes be written in shorthand, especially in the case of railroads; but often the long hand initial written in shorthand would be as long as the whole word written in shorthand. The best abbreviation is that expression that sounds nearest to the whole word, expression or phrase, providing it be sufficiently brief. It must be most emphatically borne in mind that a brief phrase is just as easy to remember as a long one, providing it does not conflict too much with something else.

ILLUSTRATIONS.

N. Y. C. & H. R. R. R. (New York Central & Hudson River Railroad) N Yas Ra D. West Texas Immigration Co., Wās 2 T M. Armour Packing Co., Mer 2 K. Island City Abstract Co., Lents K.

25.

It is not only a great aid to reading but sometimes saves absolute illegibility to indicate all pauses, except periods, by spaces. When names are written in shorthand, a long space

should precede and follow the name; this together with the fact that initials consist of single strokes, would at once arouse the suspicion on the part of the reader that a proper name is expressed thereby.

26.

The study of shorthand penmanship is indispensable to the writer who would win highest rank.

The fact that practical writers have claimed that rules of penmanship were not practical in shorthand, does not prove that such is the case; it simply shows that they are working to a disadvantage and are behind the times.

The act of making shorthand characters is an *act of writing*. Writing requires a free and easy movement of the fore-arm (improperly called muscular movement). The fingers and wrist joint must be flexible, to be sure, and the fingers active, but the free forearm movement with the hand *unconfined to the desk* will produce results as superior to finger movement as an ordinary walk is superior to dragging the feet along the ground.

(See chapter on penmanship).

27.

The second word is sometimes used to govern the position of phrases. (a) When the first word is *as*, sometimes give the second word the position; (b) especially when both the first and second words can be written in their respective positions in a phrase while writing the second word in its regular position, this rule would apply; (c) when first word is a tick, always phrase according to the second word.

ILLUSTRATIONS.

By these; in these; in this; in those; and it; and for a; and in a; is in; as possible; as much as. (See line 27, Commercial Phrases.)

28.

An extended use of the lengthening principle to add Their, There, They are.

ILLUSTRATIONS.

At their own, Teethern; Several other than, Is Vethern; Give thr, Gathr 1; Can thr, Kathr 2; Go there, Gather 2; Each other, Chather 1; Know their own, Enthern 2; Upon their, Pether 2 (N hook omitted); Are there, Rthr 2.

29.

'Istic may be expressed by Skā affixed to the first part of a word.

ILLUSTRATIONS.

Pessimistic, Pes 1 M Ska; Optimistic, Pet 1 M Ska; Characteristic, Ker 2 Ska; Linguistic, El Ing Ska; Artistic, Arts 3 K; Pugilistic, P 1 Jel Ska; Bombastic, B 1 Emb Ska; Elastic, La 3 Ska.

30.

'Matic by Met.

ILLUSTRATIONS.

Dogmatic, D Ga 1 Met; Automatic, T 1 Met; Prismatic, Pers 1 Met; Epigrammatic, Per 2 Ger Met; Rheumatic, R 3 Met; Aromatic, R 2 Met.

31.

T expressed by a half length before a final vowel, the final vowel being supplied by the perceptions:

Vicinity, Vees 2 Net; Disability, Des 1 Blet; Locality, L 2 Klet; Imbecility, Emps 2 Let; Rascality, Ras 3 Klet; Validity, V 2 Eld; Novelty, N 1 Vlet; Alacrity, L 2 Kret; Integrity, Net 1 Gret; Debility, D 1 Blet; Nobility, N 2 Blet; Stability, Ste 2 Blet; Durability, Der 3 Blet; Admissibility, D 1 Ems Blet; Passibility, Pes 3 Blet; Feasibility, Fs 1 Blet; Plausibility, Ples 1 Blet; Prosperity, Pres 1 Pret; Sensibility, Sens 1 Blet; Ability, Blet 1; Inability, N 1 Blet; Disparity, Des Pret; Vulgarity, Vl 2 Gret.

32.

A final vowel and consonant may be expressed by disjoining the final stroke.

ILLUSTRATIONS.

Vagrancy, Ve 2 (disjoined) Ger; Clemency, Kel 1 (disjoined) Men; Christianity, Kren 1 (disjoined) T. The disjoined stroke may sometimes be omitted.

33.

Enlarging the R hook may add *will* or *all*; and enlarging the L hook, *are* or *our*. The N hook may add *own* or *than* to whole lengths; *not* to half lengths.

ILLUSTRATIONS.

Had all our, Drel 3; at all our, Tler 3; for all our, Fler 2; from all, Frel 2; They are all, Threl 2; by all our, Bler 1; which are all, Cherl 2.

34.

N hook is often used in lieu of the syllables *tial*, *tiate*, *shon*, and the adverbs derived from nouns and adjectives. Substantial, SBE 2 STEN; Potential, P 2 TEN; Invention, N VEN 2; Penitential, P 2 TEN; Presidential, PRES 2 DEN; Pestilential, PES 2 LEN; Consequential, SKEN 1; Differential, DEF 2 REN; Credential, KER DEN 2; Comprehension, PREN 2.

35.

Iss may be written within straight line N hook to denote plurals.

REPORTERS' LIST.

RULES FOR READING THE NOMENCLATURE.

The figures 1, 2, 3, refer to the position as being above the line or first position, on the line or second position, through or below the line or third position. The figure is placed immediately after the character which governs the position of the outline; all other strokes or attachments are to be joined without reference to position, and to accommodate themselves to the position of the part of the outline to which they are joined.

Thus: Yu 2D means that Yu is placed *on the line* while D follows below it. Yu D2 would mean that D was placed on the line of writing, which of course, would bring the Yu above the line as Yu must be at the beginning any way: Is T 2, Is T 1, Is T 3, Is 2 T, Is 4 T; K P 1, K P 2, K P 3, K 2 P, K 4 P. Thus giving *five* positions according to the part of the character which is to be placed in position.

When not otherwise specified, the first sloping stroke is on the line.

A

- ability, Blet 1
 able to, Blet 2
 absurd-ity, Bes 2 Ard
 abundant-ly, Bend 2
 according-ly-to, Kred 1
 accept-ed-ation, Spet 3
 accuracy, Ker 3
 acknowledge, K J 2
 accident, Sdent 2
 abstract-ed, Bes 3 Ter
 acquaint-ed-ance, K 2 Net
 acquisition, Kaseshon 1
 administer-ed, Dees 3 Ter
 admit-ed-ance, D 1 Met
 advantage, J 2
 adventure, Def 3 Enter
 advanc-ed, Def 3
 affect-ed, F 3
 affection-ate, Fshon 3
 after, Fet 2
 afterward, Fet 2 Werd
 aggregate-d-tion, Ger 2 Ga
 also, Ia 2 S
 alkali, El Kel 2
 alphabet, La 2 F Bet
 along, Ing 3
 always, La 2 Was
 amalgamate-d-ation, Mel 2 Ga
 am, M 2
 America, M 2 K
 amount, Ment 2
 and, Dot 2
 antagonist-ic-ism, Net 3 Ga
 anticipate-d-ion, Nets Pet 3
 any other, Entther 1
 any, N 1
 any body, N 1 Bed
 announcement, Nen 3
 annual, Nel 3
 applicant, Plent 3
 applicable, Pel 3 K
 appliance, Plens 3
 apprehend, Prend 3
 appearance, Piens 1
 apprehension, Pren 3
 April, Prel 2
 appropriate, Per 2 Pret
 approve-d, Pref 3
 approximate, Pres 1 Met
 awe of, Deftoid 1
 awful, do.
 arithmetic-ian-al, Ra 2 Ith
 are of, Ref 2
 assistance, S 2 Ist
 assignment, S 1 Ent
 astonish-ed-ment, Est 1
 assure, Sher 3
 as has, Ses 2
 as possible, Spes 1
 attainment, T Ment 3
 attainable, Ten 3 Bel
 at length, Tlen 3
 at all, Tel 3
 until, Tel 3
 at our own, Tren 3
 at first, Test 3
 auspicious, S 1 P
 authentic, Thent 1 K
 authority, Thret 1
 August, Gast 1
 adjust, Jast 2
 avoid-ed-ance, Ved 1
 average, V 2 J
 avocation, Vshon 3
 aware, Wei 3
 away, Wa 3
 aware of, Werf 3

B

bank-rupt-cy-able, B 3 Ing
 balance, Blens 3
 be, B 2
 become, B 2 K
 because, Kas 1
 before, Bef 2
 between, Ten 1
 begin, Gen 1

begun, Gen 2
 began, Gen 3
 behind, Bend 1
 belong, Bel 1
 behold, Beld 2
 beneficial-ry-ence, Ben 2 F
 benevolent-ce, B N 2 V
 brother, Ber 3

C

capacious-ly, K P 3
 carpenter, Ker Pent 3
 Christian-ity, Kren 1
 careful, Kref 2
 capacity, K P 3;
 capable, K B 2
 caused, Kas D 2 (cost, Kast 1)
 calculate-ble-ion, Kel 3
 certify, Sert 1 F
 certain, Sert 2
 care, Ker 2
 challenge, Chel 2 J
 chamber, Cha 2 Ber
 characteristic, Kers 2 K
 character, Ker 2 K
 chapter, Cha 3 Pet
 cheerful, Cherf 1
 citizen, Ste 1
 circular, Iss Rel 2
 circumstance, Stens 3
 circle, Srel 2
 combine-d-ation, Ben 1
 come, K 2
 common, K 1
 collateral-ly, K 2 Later

complexion, Pelshon 2
 comprehension, Pren 2
 comprehensible, Prens 2
 commence, Ens 2
 commerce-ial-ly, K 2 Mer
 consequentially, Sken 1
 consequence, Skens 1
 constituent, Ste Tent 1 (loop)
 contemplate-d-ion, T 2 Emp
 contraction, Tershon, 3
 correct-ed, Ker 1
 correspond-ence-ent, Kers
 Pend 1
 country, K 2
 countrymen, Ken 1
 countryman, Ken 2
 county, Kent 2
 county court, Kent 2 K
 convenient, Ven 1
 conspicuous, Spe 1 K
 criminate-d-l-ality, Ker 1 Men
 cross examine, Kers 1 Men
 curious, Kers 3
 custom, Kas 2 M

D.

day or two, Dret 2
 dark, Der 3
 during, do.
 danger, Jer 2
 December, Des 2 M
 declare-d-ation, D 2 Kler
 defendant, D 2
 defensive, Def 2
 deponent, D 2 Pen
 dictionary, Dshon 2 Ra
 delight, Dlet 1
 delinquency, Dlen 1
 delinquent, Dlent 1
 deliver-ed-y, Del 2
 denominate-d-ion, Den 1
 denunciation-ory, D 2 Nen
 departed-ture-ment-mental, D
 2 Pret
 depend-ent-ence, D 2 Pent
 description, Skershon 1
 descriptive, Skref 1
 designate-d-ion, Des 2 Ga
 disappoint-ed-ment, Des 1 Pent
 determine-d-ation, D 2 Tren
 develop-ed-ment, Def 2 P

devolve-d, Def V
 direct, Der 2
 describe, Sker 1
 difference, Def 2
 dignity-fy-ed, D 1 Ga
 dominate-d-ation, D 1 Men
 director, Der 2 Ter
 discharge, Des 2 Ch
 district, Des 2 Tret
 distinguish-ed, Dest 2 Ng
 distinct, Dest 2
 disturb, Destr 2
 distribute, Destr 1
 divine, Def 1
 difficulty, Kel 2
 did not, Dent 1
 diminish-ed-ution, D Men 2
 dollar, D 1
 do, D 2
 do not, Dent 2
 doctor, Der 1
 direction, Dershon 2
 duplicate, D 3 Ple
 during, Der 3
 duration, Dershon 3

E.

- earnestly, Ra 2 Ens El
 (erroneously, Ra 1 Ens El)
 efficient-ly-cy, F 2 Sha
 effect-ed, F 2
 electric-al-ity-ian, El 2 K.
 electrotype, El 2 K P
 elsewhere, Las R 2
 empanel, Emp Nel 2
 endeavor, N Def 2
 England, Ingend 1
 engage-ment, N J 2
 English, Ing 1
 enlarge, N J 3
 entangle-d-ment, Ent-Ing 2
 entire, Enter 1
 envelope, N V 2 P
 enthusiast-ic-ical-ically, N
 Ithses 2
 entitle d, N 1 T
 essential-ly, S 2 N
 especial-ly, S 2 P
 establish-ed-ment, Est 2
 Esquire, S 2 K
 eternal-ly-ity, Tren 2
 Europe, R 2 P
 evangelist-ize-ical, Jel 2
 ever, V 1
 evident-ce, Ved 2
 every, Ver 2
 everywhere, Ver 2 R
 every one, Vern 2
 exact, Sket 3
 excellence-y, Kas 2 Len
 except-ed, Sept 2
 exhibit-ed, Sbet 1
 exhibition, Sbeshon 1
 expend-ed-iture, Kas Pend 2
 experience-d, Sprens 2
 explain-ed-ation, Splen 2
 exist-ence, Ses T 2
 extemporaneous, Stemp Ra
 exterior, Kast 2
 extreme, STer 2
 extraction, Ster 3
 extravagant, Stref, 3
 expect, Spe 2
 extinguish-ed, Kas T 2
 express, Spers 1
 expensive, Spens 2
 extract, Ster 3
 extraordinary, Ster 1 Ard

F.

fact, F 2
 familiar-arity, F 2 M
 family, Mel 3
 February, F 2 B
 financial-cier, Fen 2 N
 first rate, Ste Ra T 2
 first, Ste loop 2
 F. O. B., F 2 B
 for, F 2
 forge-ery, F J

forget, Fer Get 2
 forward, F 2 Werd
 for our own, Fren 3
 fraternally, Fratern 2
 from time to time, M 1 M
 from, Fer 2
 frequency, Fren 1
 future, Fet 3
 furnish-ed-ture, Fren 2

G.

gentlemen of the jury, Jet 2
 Jer
 general-ly, Jen 2
 gentlemen, Jent 1
 gentleman, Jent 2

give, Ga 1
 glory, Gel 2
 govern-ed-ment, Gef 2
 gracious-ly-ness, Ger Ish 2

H.

habeas corpus, Ha 2 Ker
 had, D 3
 have, V 2
 hope, P 3
 have it, Vet 2
 have been, Ven 2
 has it, Zed 2
 hesitate-d-ion, do.
 headquarters, Hed 2 Wartrs

her, R 1
 hereafter, Ra 2 Fet
 heard, Ard 2
 however, V 3
 home, M 3
 house, Iss 3
 hope to have, Pef 3
 human, Men 3
 him, M 2

I.

identical, Det 1 Kel
 imagine-d-ation, Jen 3
 impenetrable, Emp 2 Ent
 important, Emp 1
 improvement, Emp 2
 immediate, Med 1
 impossible, Emps 1
 immoral, Merl 1
 immortal, Mert 1
 impatience, Empshons 2
 indefinite, End F 2
 indispensable, End Spens 2
 incline-d-ation, N 1 Klen
 in accordance, N 1 Krends
 infinitesimal-ly, Neft 1
 indemnity-ify, End M
 indifferent-ence, N Def 2
 independence, End Pends 2
 interrogatory, Ent 1 Ga
 individual-ality, End 1 Ved
 indiscreet, Ends 1 Ket
 infringe-d-er-ment, N Fren 2
 indivisible, End 1 Ves
 information, Nshon 1
 indulgence, End J 2
 inspect-ed-tion, N Spe 2
 investigation, N Veseshon 2
 invalid-ity, N Vled 2
 involve-d, N V 1
 inferior, N 1 F

January, J 2 N
 Jefferson, J 2 Fer
 joint stock, Jet 1 Ska
 judicial-ry, Jed 1 Sha
 jurisdiction, Jerseshon 2

invite-d-ation, N Vet 1
 inexpedient, N Kas Pent 2
 intrinsic, Entern 1
 in stock, Ens K 1
 inherit, N 1 Art
 inscribe, N Ska 1
 instinct-ive-ly, Enst 1
 insolvent-cy, Ins La Ven 2
 (back hook)
 inquire, N 1 Wer
 in consideration, In (back
 hook) Sdershon
 in order, Nerd 1
 interfere, Net F 1
 intelligent, Net Jent 1
 interior, Net 1
 interrogatory, Net 1 Ga
 insignificant, Ens 1 Ga
 into, N T 2
 in all, Nel 1
 intellectual, Net 1 Ket.
 internal, Ter 1
 irregular, R Ga 2
 irrational, Rashon 1
 irrelevant, Rel V 1
 irresistible, R Ses 2 T
 irrespective, Ars 2 Pef
 is, Iss 1
 it would, Tet 3

J.

jury, Jer 3
 junior, Jer 3
 justice, Jast 2
 juvenile, Jev 3

K.

kingdom, K 1
 knowledge, N J 2

knew, N 2 Chetoid

L.

large, J 3
 latitude, La 2 Tet
 learn, Len 2
 legal, La Gel 2
 legible, La 2 J
 legitimate-ly, La 2 Jet
 long, Ing 3

liberty, Ber 1
 licentious-ness, Els N 2
 little, Let 1
 length, Ing 3
 looker on, La 3 Kren
 Lord, Ard 1

M.

machine, M Ish 2
 machinery, M Ish 2 Ra
 magnet-ic-ism, M 2 Gen
 magnificent-ly, M 1 Ga
 majesty-ic, M Jast 2
 majority, M 1 Jert
 malicious-ly-ness, Mel Ish 2
 maturity, Met 2 Ret
 maxim, Ems 2 M
 manuscript, M N Ska 1 pet
 may have been, Empen 2
 manage-er-ment, M N J 2
 manufacture-d-ory, M N F 2
 manifest, M Ens 1
 market, M 3 Ket
 Mass., Ems 3
 men, Men 1
 man, Men 2
 meanwhile, M 1 Nel
 March, M Ch 3

measure-d-ment, Zher 3
 mechanic-al, M 2 K
 memorandum, M 2 M
 mention, Mshon 2
 Mdse, M Des 2
 mercy, Mer 2
 messenger, Ems Jer 2
 mistake, Ems K 1
 million, Mel 1
 minimum, Men 1 M
 misdemeanor, Ems D 1
 misfortune, Ems 1 Fret
 moral, Merl 2
 mortal, Mert 2
 mortgage, Mer Ga 1
 mortgagee, Mer Ga J 2
 mortification, Mert F 2
 movement, Ment 3
 much, Cha 3
 multitude, Melt 2
 morning, Men 1

necessary, Enses 2
 neglect, N Ga 2
 negligence, N Gel 2
 never, N 1
 new, N 2 Chetoid
 N. Y., N Ya 3
 next, Nest 2

object, B 2
 obligation, Belshon 2
 obscure-d-ity, Bes 2 K
 observe-d-ation, Bes 2 Ra
 only, Nel 2
 opinion, Nen 1
 of, Petoid 1

particular-ly, Pret 1
 pleasure, Zher 2
 principal-ple, Per 2
 painful, Pen 2 F
 parallel, Prel 2
 party, P 3
 patronage, Pet 3 Ra J
 penetrable, Pet Ra Bl, 2
 Penn., Pes 2 V
 people, Pel 2
 perform, Per 1 Fer
 pernicious, Pren 1
 perpendicular, Per 2 Pen
 perpetual-ate-ity, P 2 Ra Pet
 perspective, Pers 2 Pef
 phenomena, Fen 2 M
 perfect-ed-ly, Perf 1
 plaintiff, Plent 2
 popular, P 2 P

N.

nominate-d-nation, N M 1
 North, Ner 1
 North-east, Nerst 1
 nothing, N Ith 2
 notification, N Fshon 2
 Nov., N V2

O.

order, Rder 1
 organ, Gen 1
 original, Ra Jen 2
 ornament, Ren 2 Ment
 overwhelm, Ver La 2
 over, Ver 1
 or, Tetoid 1

P.

possible, P 1
 powerful, P 3 Ref
 predominant, Pred 1 Men
 prejudice-ial, Per 2 Jed
 premium, Per 2 M
 preliminary, Prel 1.
 privilege, Vel 2
 preparatory-ed-ation, Per 2
 P Ret
 prescription, Pers 1 Kashon
 problem, Per 1 B
 probably, Per 1 B
 profit, Preft 1
 promulgate, Mel 2
 property, Per 1
 proprietor, Per 1
 public, P 2 B
 punish-ed-ment, Pen 2

Q.

Quite, Ket 1
 qualification, Kel Fshon 2
 quality, Klet 1 or K Let

question, Ken 2
 questionable, Ken 2 B

R.

rather, Rther 3
 real, Rel 1
 remittance, R 1 Met
 representative, Ra 2 P
 republic, Ra 2 P B
 respect, Ras 2 P
 respectful, Ras 2 Pef

recollect, Ra 2
 regular, Ra 2 Ga
 require, Ra 1 Wer
 return, Return 2
 railroad, Rel D 2
 responsible-ity, Ras Pens 2

S

satisfy-ied-factory, Ste 3
 sadness, Iss Dens 3
 seclude, Sklet 3
 secretary, Skret 2
 settle-d-ment, Iss T 2 La
 September, Spet 2 M
 several, Iss V 2
 set off, Stef 1
 set forth, Stef 2
 shall, Ish 2
 signify-ied, Iss Ga 1
 significance, Iss Gen 1
 similar, Sem 1
 single, Sing 1
 scientific, S Ent 1
 skillful, sklef 1
 solvent-cy, Sla Ven 2
 somebody, Semp 2
 something, Iss M Ing 2
 somewhat, Smet 1
 sometime, Smet 2
 Southern, Iss THEN 2
 spirit, Spret 1

spiritual, Sper 1
 special-ly-ty, Spe 3
 speak, Spe 3
 spoken, Spen 1
 stenographer-ic, Ste (loop) N 2
 strange, Stren 2
 stranger, Ster 2 Jer
 superior, Spe 1
 subordinate, Sbee 1
 subject, Sbee 2
 suggest, Iss J 2
 subscribe, Iss B Ska 2
 suspicious, Ses P 1
 suspect, Ses P 2
 support, Spe Ret
 substantial, Sbe Sten
 superintend-ent-ed, Sprent 2
 surprise, Spers 2
 system, Ses T 2
 supreme court, Sper 2 Kret
 sufficient, Iss F Sha
 successful, Ska Ses 2 F
 selection, Slashon 2

T

take, T 2
 technical-ly-ity, T 2 K
 telegraph-y-ic-ically, Tel 2 Ger
 telegram, Tel 2 Ger
 tenement, T 2 Ment.
 terminate-d-ion, Ter 2 Men
 testament, Tes 2 Ment
 testimony, Tes 2 M N
 thank, Ith 3
 than, Then 3
 thankful, Thef 3 (F hook)
 that, Thet 1
 there, Ther 2
 there would, Therd 3
 them, The 2
 though, The 3
 thing, Ing 1
 think, Ith 2
 through, There 2
 these, Thes 1
 this, Thes 2
 thousand, Ith 3
 time; M 1 or T in phrases
 to, Petoid 2
 to our, Pretoid 2
 to us, Petoids 2
 to have, Pefoid 2
 tolerable, Tler 1 Bel
 took, T 3
 told, Telt 2
 transcribe, Ters 1 K
 transcription, Ters 1 Skashon
 transfer-ed, Ters 2 F
 truth, Ter 2
 truthful, Tref 2

U.

up, P 2
 unconscious-ly-ness, N Ish 2
 unfortunate-ly-ness, N 1 Fret
 United States, Nses 1
 universal-ly, Vers 2 La
 unless, Nels 1
 upon, Pen 2
 upon his, Pens 2
 under, End 2
 until, Tel 3
 us, S 3
 useful-ly-ness, Sef 3 (hook)
 understood, Ends 2 Tet
 understand, Ends 2 Tent

V.

validity, V 2 Eld
 value, Vel 3
 very, Ver 2
 verdict, Verd 2 Ket
 vengeance, V 2 Jas
 virtue, Vert 2
 Virginia, V 2 J
 visible, Ves 1
 void-ance, Ved 1

W.

warrant, Wernt 1
 warrantable, Wernt 1 B
 welcome, Wel 2 K
 whether, Wather 2
 we, We 1
 were, We 2
 what, Wu 1
 would, Wu 2
 we are, Wer 1
 where, Wer 2

which, Cha 2
 who, Jedoid 2
 whoever, Jeftoid 2
 will, La 2
 with, We 1
 with me, Wem 1
 within, Then 1
 without, Thet 2
 witness, Tens 1

Y.

year, Ye 1
 yet, Ye 2
 you, Yu 2
 your, Ya 2
 yours, Yas 2

yesterday, Ester 2
 you, Yu 2
 you do, Yu 2 D
 you shall, Yu 2 Ish

Z.

zigzag, Zes 2 Q

Words of similar construction, but distinguished by difference of Outline or Position.

{ apparition, P 1 Rashon	{ prediction, Pred 1 Kashon
{ portion, Pershon 2	{ protection, Pret 2 Kashon
{ Parisian, P 2 Rashon	{ production, Per 2 Deshon
{ apportion, Pershon 3	{ predict, Pred 1 Ket
{ pertain, Per 2 Ten	{ predicate, Pred 1 Ket
{ appertain, P 2 Ret N	{ product, Per 2 D
{ appropriation, Per 2 Pershon	{ birth, B 2 Ra Ith
{ proportion, Pre 2 Pshon	{ breath, Ber 2 Ith
{ prepared, Pre 2 P Ret	{ beneficial, Ben 2 F
{ purport-ed, Per 2 P Ret	{ beneficent, B N 2 F
{ perhaps, purpose, Per 2 Pers	{ benevolent, B N 2 V
{ purpose, P 2 Pes	{ abandon-ed, Ben 2 Den
{ prohibit-ed, Per 1 Bet (dis- joined)	{ abundant, Bend 2 Ent
{ probate, Per 2 Bet (disjoined)	{ traitor, Ter 2 Ter
{ promise, Per 1 Ms	{ trader, Tret 2 R
{ premise, Per 2 Ms	{ Tartar, Tret 3 R
{ prominent-cy-ce, Per 1 Men	{ daughter, D 1 Ter
{ permanent, Per 2 Men	{ auditor, Det 1 R
{ preeminent-ly, Per 2 Men Ent	{ debtor, Det 2 R
{ prompt, Per 1 Met	{ doubter, Det 3 R
{ permit-ted, Per 2 Met	{ editor, D 2 Ter
{ promote-d, Per 3 Met	{ detriment-al, D 2 Ter
{ paternal-ly, Pet 2 Ren	{ detract, D 3 T-r
{ patron, Pet 2 Tren	{ deterred, D 2 '1ret
{ pattern, Pet 3 Ren	{ down trodden, D 3 Tret
	{ dominate-d-nation, D 1 Men
	{ diminish-ed-ution, D 2 Men
	{ admonish-ed-tion, D 3 Men

KEYS.

PREFIXES, PAGE 71.

Line 1. condition, combat, cognate, inconvenience, incognito, in comparison, in conducting.

Line 2. committee, comply, contend, confuse, conduct, commission, accompany, anxious, unconstrained, in compliance.

Line 3. in conjunction, common consent, confession, convention.

Line 4. reconcile, recognize, recompense, reconnoiter, reconsider, recumbent.

Line 5. and content, I commit, I conceive, I consider, and compel, and conduce.

KEY TO PAGE 72.

Line 1. contravene, contradance, contraband, contradistinction, controversy, countersink, counterpoise, counterbalance, contrawise.

Line 2. forever, forenoon, forefather, foretell, foresee, foretop, forewarn, foreclose, forescore.

Line 3. introduce, intermittent, intervene, antimony, antedate, antecedent, intermix.

Line 4. intervene, intermeddle, interline, interdict, intercede, intertwine, intermarriage.

Line 5. magnificent, magna charta, magnitude, magnify, magnetic, magnanimous.

Line 6. selfish, selfednate, self-denial, selfish, self-condemn, self-taught, self-control, self-possession.

Line 7. unrecognized, unrecognition, unrecompensed, unreconcilable, withdraw, withstand.

AFFIXES, PAGE 73.

manliness, stateliness, Godliness. Line 1. sensible, fashionable, favorable, amenable, tenable, acconntable, profitable, peacefulness, nobleness, donbtfulness.

Line 2. Carefulness, faithfulness, wrathfulness.

Line 3. Painful, awful, hateful, forever, whenever, carry-on, looker-on, thereon.

Line 5. But not, or not, if not, have not, may not, we may not, can not, will not, but are not.

Line 6. Last session, next session, evening session, morning session, this session, in session.

Line 7. Because there, and there, that there, could there, with there, let there, pass there, raise there, fight their.

Line 8. hopeful, baneful, manfully, mindful, disdainful, joyful, careful.

Line 9. Making there, taking their, finding their, raising their, sending their, seeming there, exceeding their, knowing their.

KEY TO PAGE 74.

Line 1. Doing the, making the, finding the, sending the, laying the, taking the, running the, sowing the.

Line 2. Doing a, making a, finding a, sending a, laying a, taking a, running and, saying a.

Line 3. Take it, make it, do it, have it, sew it, use it, write it, book it, hook it, pick it, rake it.

Line 4. Some other, my other, any other, no other, several other.

Line 5. Lordship, friendship, penmanship, judgeship, stewardship, carelessness, lawlessness, instrumental, fundamental.

Line 6. Psychology, theology, sociology, geology, physiology, minerology, doxology, biology, zoology, philology.

Line 7. whithersoever, whatsoever, whencesoever.

KEY TO PAGE 77.

Line 1. illegal, legal, illegitimate, legitimate, illogical, logical, immaterial, material.

Line 2. Immature, mature, immeasurable, measurable, immemorial, memorial, immigrate, migrate.

Line 3. Immigration, migration, immoderate, moderate, immodest, modest, immoral, moral.

Line 4. immortal, mortal, immovable, movable, immutable, mutable, irredeemable, redeemable.

Line 5. irrelevant, relevant, irregular, regular, reparable, irreparable, resistible, irresistible.

Line 6. resolute, irresolute, respective, irrespective, responsible, irresponsible, irreverent, reverent, reconcilable, irreconcilable.

Line 7. unnecessary, necessary, illegible, legible.

KEY TO PAGE 78.

Line 1. Delay, tea, peace, decay, labor, rebel, jay, gay, caper, are.

Line 2. Yea, lay, layer, base, bed, dead, jet, art, let, bread, tread.

Line 3. dread, deeper, elm, decline, recline, later, word, empty, robber, turkey.

Line 4. pity, ready, lady, pica, Topeka, penal, below, rally, pulley, tally.

Line 5. goods, written.

Line 8. calcamine, biography, abbreviation, infernal, shorthand, Tennessee.

Line 9. injector, intimation, effervescent, janitor, watchman, veterinary.

Line 10. utterly, truly, uppercase, likely, mimicry, epoch, dicky.

Line 11. epigram, bruno, Epworth, worthy, prickly, ugly, adder.

KEY TO PAGE 79.

Line 1. accident, except, accept, experience, express, extreme, exist, exhibit, examine.

Line 2. anxiety, anxious.

Line 3. transaction, transcend, transfer, transmit, transmute, transit, pensive, counsel, pencil.

Line 4. subscribe, discord, inscribe, descry, proscribe, transcribe.

Line 5. pumped, dumped, camped, jumped, scrimped, thumped.

Line 6. postpone, mostly, ghastly, justly, last week, next week, in stock.

Line 7. beastly, honestly, domestic, pessimistic, mystic, mistake.

Practice:

8. It is a mistake for the domestic to be so pessimistic.

9. The transaction for the transmission of the subscription was made last week.

10. The experience of extreme mistakes in counsel should be avoided.

11. The counsellor jumped onto the scamp and thumped his nostril.

12. To postpone to next week what we should do to-day is an extremely bad mistake.

KEY TO PAGE 80.

Line 1. Some of the time, close of the day, last of the supplies, several of the boys.

Line 2. one of the most, part of the money, variety of causes, some of the men.

Line 3. part of a loaf, son of a preacher, said of a man, notice of a meeting, word of God.

Line 4. I intend to be, ought to be, to make, to go, to think, to say, to sell, to hurry.

Line 5. able to go, failed to make, in the world, rich and poor, more and more, wise and good, in and out.

Line 6. far and near, now and then, over and above, hand in hand, case in hand, friend in need, through and through, up and down.

Line 7. to have been, shall have been, may have done, you have been, on the subject, can not have done, must have done, I have been, which have been.

Line 8. on the one hand, on the other hand, in the spirit, more or less, on the one side, greater or less, sooner or later.

Line 9. week or ten days, in relation to, in regard to, it seems to me, in conjunction, according to.

Line 10. seeing you, thinking you, hoping you, thanking you, making you, sending you, allowing you, stating that, knowing that, saying that, believing that, hearing that.

KEY TO TICK PHRASES.

Line 1. I, I may, I write, I am, I will, I do, I was, I know, I think.

Line 2. I hope, I had, I said, I see, I say, I use, I never, I ever.

Line 3. he does, he says, he thinks, he shall, he had, he have, he has, as he, as he has, he has a.

Line 4. he will, he may, he and, he rakes, he rose, should he, should he do.

Line 5. and I was, and I am, and I shall, and I may, and I would, and I could, and I think, and I was.

Line 6. how many, how any, how can, how does, how much, how long, how shall, how are, however.

Line 7. know the, can the, which the, will the, say the, are the, if the, for the, however the.

Line 8. on the, to the, but the, could the, should the, who the, but the, make the.

Line 9. and on, and should, and the, and how, and I, and but, and a, and to a, and to, and to the.

Line 10. and if the, and for the, and if a, and for a, and in a, and in the, and which the, and do the, and when the, and in all the.

Line 11. and since a, and make a, and make the, and though a, and though the, and where a, and where the.

Line 12. (He and Should.) should he, he should, and should he, and he should.

KEY TO SIMPLE PHRASES.

Line 1. You will do. We have no. We think. When they will. Do come. Which you are. In fact.

Line 2. Which you. Do you. Think you. Have you? Make you. May come. Do go. In this.

Line 3. As you are. In my opinion. In which you. Do you? Common advantage. Go along.

Line 4. They may. That which you. Can you? In these. Very important. We think. With them.

Line 5. I think. By your language. I have no. Do you hear? Are you sure? I am sure. We think that you will.

Line 6. I am sorry. And this. And do. And some. And when. And one. And for. And those.

Line 7. Fix the. Make the. Send the. When the. Let the. Give the. Have the. Which the.

Line 8. Can the. They and. Your letter. Have you? Notwithstanding the. Send you.

Line 9. Come up. May have. Go down. No advertisement. May do. Go up. Go themselves.

Line 10. To go. To make. To work. To sell. To face. To think. To say.

Line 11. Some way. Gate way. This way. In this way. I may call you. Always go.

Line 12. In my. Any of those. I wish you. Do not think. That does. As you will see. By the way.

Line 13. and do the, and do a, and which the, and which a, and so the, and so a, and where the, and where a, and by the, and by a, and as the, and as a.

Line 14. on the, or a, and of the, and of a, and since the, and since a, and by which the, of course, does the, does a.

COMMERCIAL PHRASES.

Line 13. under date, by this mail, by return mail, if you desire, it will be satisfactory, that this explanation, we shall be glad, we shall be pleased, we hope you received.

Line 14. as we are, we hope you will, (Your favor of the 5th inst.), in response, calling your attention, we shall have your, we think that you will see the.

Line 15. calling the attention, in your opinion, several days ago, that we have your, several days since, we will ship you the, last week, we beg leave.

Line 16. they will reach you, we inclose you, in stock, bill of lading, next week, in favor, will say that.

Line 17. upon you, if you can, in my opinion, if you will be, we received, we are in; with interest.

Line 18. we indorse, with indorsement, my dear sir, replying to your letter, we are in receipt, replying to your favor, esteemed favor.

Line 19. referring to your letter, (In response to yours of the 5th inst.), we are in receipt of your favor (We are in receipt of your letter and contents carefully noted), by express.

Line 20. with enclosure, trusting you, trusting that you will, acknowledge receipt, bill of exchange, on board, F. O. B, we herewith.

Line 21. we regret, with regard, I remain, we will advise you, please advise us, C. O. D., remittance, please let us know.

Line 22. let us hear from you, with check, New York draft, please include, if there is anything, statement of account, in your line.

Line 23. this line, in your line of business, on account of, please send us, sent you a, sent you the, I hope you will be, and will send us check, we must say.

Line 24. send us check, at owner's risk, on that date, of this date, on sale, account sales, I am glad, price list, price lists.

Line 25. you are aware, receive their, in answer to your favor, we beg to thank you, I beg to advise you, I trust you will be, we will send you.

Line 26. Please send us, car load, by freight.

Line 27. down the, send the, send a, sent the, sent a, as in those, as possible, as this, as this subject, as if, as those.

Line 28. may the, may a, we thank you, we have sent, we can be, we do the, we do a, with which the, with which a, as per, as soon as.

Line 29. as some, as there is, in relation to the facts, we do not know the, we do not see the, I do not think, I did not think, in this matter, in your mind.

Line 30. In my mind, any money in it, he and I, in my next, as well as, for all there is in it.

UNIVERSAL PHRASES.

Line 31. if there is any, if there is any one, if there is any one else, that there, it has come, you and I, not in the least.

Line 32. 60 miles an hour, do you think that the, for the last time, for the first time, in consideration, in consequence, in some cases.

Line 33. in the first place, must not be, must do something, must any, must not, must say, any other thing.

Line 34. on or about, it would appear, would it not be, must be made, in the world, in this world, this year, next year, last year, on the subject.

Line 35. year ago, several years, for several, by which you may, in this way, in every way, we can, we can see no.

Line 36. on the part, on this account, can you, I am always, we know nothing, we know your, we will have, it is not necessary.

Line 37. let us proceed, I have not, I have been, I have seen, I have sent, I have several, by the way, anything more, so far.

Line 38. as far as, as great as, as good as, inasmuch as, as near as you can, in this instance, under the circumstances, did you mention, should be.

Line 39. how many, it would appear that, it would be, it would not be, when there is anything, whenever there is, is there anything.

Line 40. another, in regard, in other words, in my opinion, at any rate, at our, at the same time, for some time.

Line 41. at all events, at last, at least, some other, some other one, for the sake, more or less, one of the most.

Line 42. in as many as possible, in some way, in some place, in order that you may, in order to send the, in order to have, in order to find.

Line 43. in regard to this, in regard to them, in regard to that, in relation to the facts, in relation to this, in relation to your.

Line 44. best of the kind, date of the letter, amount of the bill, loss of the money, change of the program, end of the world.

Line 45. looks of the thing, part of the time, most of the time, last of the week, verdict of the jury, statement of the business.

Line 46. subject of the lesson, work of the machine, sale of the property, features of the business, compliments of the season, rules of the school.

Line 47. end of the contract, facts of the case, list of the books, size of the bill, part of the cost, Department of the Interior.

Line 48. end of the rope, day of the week, something of the kind, nothing of the kind, cause of the strike, consent of the president.

Line 49. does us, thinks us, is significant, makes us, tells us, uses us, takes us, this is, as per, goes as, sends us, lets us.

Line 50. passes us, raises us, is suspicious, is surprised, is separated, is excepted, is accepted, said to be, is seen, it has been said, just as good as.

Line 51. it may as well as, it seems to me, it is well known, it might be, Northern States, Western States, Eastern States, Southern States, since there.

Line 52. if it is not as represented, O. K., because their, and there, behind their, upon their, as soon as there, and you think, in his experience.

Line 53. his address, in his speech, in the spirit, every other one, his surprise.

LEGAL PHRASES.

Line 54. gentlemen of the jury, great majority of cases, House of Representatives, honorable Senator, in the course of this debate, point of view, learned friend, this side of the case, party of the first part.

Line 55. peculiar circumstances of the case, place of business, President of the United States, Sec. of Navy, Sec. of State, defendant, defensive, witness, plaintiff, (incompetent, irrelevant and immaterial).

Line 56. demurrer, Supreme Court, Supreme Court of the U. S., next session, last session, Circuit Court, learned judge, attorney for defendant.

Line 57. attorney for plaintiff, counsel for plaintiff, counsel for defendant, where do you reside, where do you live, do you know whether, say whether, tell whether, what is your age.

Line 58. do you know whether there is? in this case, what is your name, what was said, how old are you, how long have you lived there, what is your occupation?

Line 59. what is your business? prisoner at the bar, affidavit, do you know whether there was, party of the second part.

THEOLOGICAL PHRASES AND ABBREVIATIONS.

Line 60. apostle, angel, archangel, New Testament, old testament, Jesus Christ, Lord God, Almighty, resurrection, salvation, tran-substantiation, religion.

Line 61. intercession, Lord and Savior, Jerusalem, Israel, Jericho, Holy Spirit, Jesus of Nazareth, kingdom of heaven, religious life.

Line 62. words of the text, Christian, Christian era, Christian character, Baptist, immersion, consecrated, Jewish.

Line 63. atonement, word of God, grace of God, eternal, eternal life, amen.

LIST ONE.

IDENTICAL OUTLINES.

Line 1. tent, *then*, deacon, trees, tremor, trend, velvet, vendee, ventricle, verbal.

Line 2. verbatim, weigher, weighing, went, waste, waiter, wren, em, penmen.

Line 3. empty, arbor, armor, art, fret, being, beget, cable, cadet.

Line 4. can, case, entity, casement, cater, purple, center, essence, charter.

Line 5. central, chaste, chaser, cherish, bread; breeze, breezy, teas, cleft, clef, cleanse.

Line 6. pen, commence, commend, comment, compensation, compelled, complete, teacher, complement, treason, completion, conjure.

Line 7. continent, threat, conversation, crease, well, delay, welt, decay, waylay, Katy, pent.

Line 8. lender, teakettle, versed, thirst, spell, penal, arcade, curtain, smell, smelt, germ.

Line 9. term, further, diminish, later, sleighbell, dinner, wager.

Line 10. dreamer, gaiter, ration, deeper, shelter, ember, shaker, pre-emption.

Line 11. archer, preacher, fell, relish, murmur, wafer, waned, lens, friend, journal.

Line 12. kernel, glen, shirt, pea, bea, tea, jay, kay, gay, ray, lay, way.

Line 13. hay, haste, hays, wen, label, labor, lament, layer, lady.

Line 14. races, lazy, lent, let, hatred, hated, bend, pent, tent, rent, lender.

Line 15. debt, debtor, decent, decree, defense, deft, dement, dence, dent, descent, interest, dell.

Line 16. enter, fens, vent, ferment, fleece, glee, rays, melt, meant, more.

Line 17. nourishment, pen, penance, penman, permanent, fender, beast, pieced, tremor.

Line 18. letter, pretend, prevent, piece, reft, jet, met, felt, yen.

Line 19. reverent, send, sent, slay, suasion, suspense, suspender, tell, temper, tenant.

NEARLY IDENTICAL OUTLINES.

Line 1. arbitrary, arbitrate, order, arm, ascend, ascension, ashamed, associate, assert, badly, basket.

Line 2. basin, basis, bass, battery, boast-bust, beacon, bacon, bigger, bosom.

Line 3. betray, Babel, biggest, cabin, cackle, calamity, clip-pers, candy.

Line 5. canker, cannon, canvass, candid carbon, cashier, cast, chain.

Line 6. chanced, cherry; checker, chestnut, normal, banner, poker, rebel, grammar.

Line 7. redraw, dairy, deeply, definite, demand, demeanor, deposition, deprecation, dessert, devil.

Line 8. dedication, devotion, disburse, embers, hatchet, heart, hospitable, husband, loafer, payment, persistent.

Line 9. writing, reason, rebel, rusty, pity, repetition, respond, reward, Scotland, theist.

Line 10. unpleasant, unspeakable, vested, vessel, way-bill, fatal, vulgar, wiggle, Wednesday, Thursday.

Line 11. winter, wretched, clicker, correlative, butcher.

MEDIAL VOWELS.

Line 1. cub, tub, dim, dum, dam, dip, dub, dab, pick, Puck.

Line 2. pack, mick, muck, Mack, jig, jug, jag, lick, lake.

Line 3. lack, gush, gash, rig, rug, rag, disc, dusk, task.

Line 4. ditch, Dutch, Dick, duck, tag, store, tale, fog, fake, fag, fob.

Line 5. cob, cub, cab, gasp, cage, nick, neck, knack.

Line 6. line, lain, loon, leap-lip-lop, lope, lap, leech, latch, laughter.

Line 7. light-lot-lit, late-let, lute, least, lest, last, sneak, tag, dole-dell-dull-dale, tore, waste.

Line 8. invest, variety, period, vexed, Bob, deal, dell, bear.

Line 9. wine-win wean, woman, wave, wife, woof, witch, wake, poke, map, match.

Line 10. mash, meal-mill-maul-mile, mole-male, mule, kneel-Nile, null-knoll-knell-nail, nib-nob, neighbor, path.

Line 11. pale pole, raid-red-rode, rug, pair, wrote, rub, pump, punch, push.

Line 12. rug, shave, chick-chalk-cheek, cake-coke, kick, log, lug.

Line 13. cheap-chip-chop, chub, chap, keep-kip-"cop," cape-cup-cope, cap, crab, bleach, blot, please, blade-bled-blowed-bloat, blood.

Line 14. blithe, plows, blower, bore, boast-bust-baste-best, past, bait-bayed-bet-bed-boat-but-bid, bees-boys, bounce, braze, brains, brag, brand-browned.

Line 15. brig, broil, breast, bag, bell-bale-bowl, bored, bathe, beach-botch, batch, beak-balk.

Line 16. beseech, babe, pope-pup, pap, black, brief, dome-dum-dame, vamp, thump, limp.

Line 17. hemp, chump, dump, wretch, bush rash, rush wreathe.

· CONSONANTS AND VOWELS IN NATURAL ORDER.

Line 1. looser, madam, lenten, mole, minister, most, mortem, marshal.

Line 2. nail, men, man, mermaid, metaphor, more, end, ministry, mitigate.

Line 3. pieced, piece, pacify, payday, past, ploughman, plump, putty, pity, pattie, square, paper.

Line 4. pent, paradise, parity, pension, passes, paper-mill, passion, pastry, political, press.

Line 5. precious, quart, screen, Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, strain.

Line 6. rumor, stove, more, tan, tarred, thatch, tress-trace, ultimate, initial, unsold, vacation.

Line 7. coaster, comedy, cane, crouch, crush, comet, concern, nine, confront.

Line 8. crater, Crosby, abridgement, bounty, parody, penant, brimstone, faint, blind, blend, bland.

Line 9. brave, brief, bran, grief, grave, groove, spin, Spain, span, ban, band, grain, grand.

Line 10. render, ray, rostrum, rumor, rusty, square, refrain, renown.

Line 11. region, recur, rally, relief, serf, *ensign*, reproof, sleeper, stationary, stand.

Line 12. silver, veracity, zealous, washer, carrot, calf, dust, *doubt*, tackle, *dance*, desires.

Line 13. dane, dint, dine, daughter, Deane, decease, defame, democrat, dusty, dispose, dissent, dose.

Line 14. daisy, dairy, deafen, draft, dream, draw, drear, drew, dreadful, endowment, unchain.

Line 15. unroll, feat, fate, fat, flat, flutter, flicker, fluent, fund, frost, gaily.

Line 16. guise, glacial, grease, graft, grand, gray, Holland, hemp, harbor, hardly, East.

Line 17. hardware, harm, hark, Harry, hoist, haste, housed, hone, imposition, table.

Line 18. dray, unclean, waste, south, buggy, intend, intent, animation, invite, Irish.

Line 19. jobber, jagged, join, joy, just, jury, jump, can, kicker, cough, laboratory.

Line 20. laborer, latter Topeka, hoky-poky, loan, lump, land, landing.

Line 21. leeward, line, least, love, likely, legal, ledger, lull, lolled.

LIST FIVE.

1. damsel, clapboard, cultivate, secure, cylinder, reefer, deceived, demise, demolish.

2. desolate, devout, devise, discern, disciple, emblaze, dusk, counsel, exceeds, often, flock.

3. chemist, cruel, impeach, inaction, undergo, infamous, initiation.

4. innocent, inside, insolence, kitten, lameness, neutral, nitrogen.

5. novelty, nozzle, obey, annoys, nation, obligee, sale, celebrate, menace, omitted.

6. margin, marine, mosquito, motto, mice, pedagogue, satin.

7. refuse, remiss, saloon, skunk, codicil, church, cigar, civic, confiscate, odor.

8. conic, annoy, balloon, belfry, benzine, bestow, buoyant, keg.

9. gunnery, carboy, intoxicate, carve, uttermost, abyss.

LIST SIX.

1. daisy, ecstasy, fallacy, flowery, fiery, fairy, fury, mossy, noisy, courtesy.
2. angry, ark, blackberry, dairy, especially (a sign word but illustrates implied initial vowel), assail, crazy, early.
3. rally, pantry, gentry, esteem, estop, Estelle, musty, dusty, lusty.
4. assume, labored, elaborate, escape, pastry, vestry, racy, lazy, elk, orb.

LIST SEVEN.

1. aim, dahlia, decoy, eager, ugly, echo, ease, eaves, ego, age, edge, etch, edict.
2. defy, edition, editor, egg, execution, egress, acre, oval, negro, ninny.
3. olio, ointment, operative, optic, opulence, ounce, ousted, oyster, output, oxygen.
4. August, aback, abuse, abasement, abbot, abduction, absolute, abstain, academy, casket, hammered.
5. adjective, adjudicate, adieu, attire, adduce, affirm, algebra, alight, allusion, athlete, attack, auction.
6. authentic, authorize, awkward, axiom, bestow.

LIST EIGHT.

1. toughen, effervescent, periodical, unlike, badly, rural, barrel.
2. ferule, hemisphere, hydraulic, hydrometer, hygiene, notorious, maneuvers.
3. mainly, oblivion, namely, steadfast, reciprocity, resort, capital, defame, bivouac.
4. stupendous, quarrel, straighten, synchronism, cochineal, encroach, credential, Dayton, defective.
5. pettifog, output, outfit, devoid, divorce, index, barrier, prickly, provoke, probe, dividend.

LIST NINE.

1. action, active, discount, enclose, acquire, counsel, continual.
2. bonus, ash, book, admit, dishonor, small, amount, draft, check, invoice, freight, office.
3. advice, three, predict, balance, sum, mail, books, prevent, defer, road.
4. car, route, lower, rates, per cent, off, dozen, list, deduct, record, discourage.
5. August, bank, money, cash, since, same, go, this, less.
6. does, so, found, end, place, payment, terms. price, margin, ship, notify.

WRITING EXERCISES.

WORDS INVOLVING HEAVY DOTS AND DASHES.

e a ah

1. ape ache Abe ace aim ark (R-K) lee meal kneel layer gear
2. bay beam beer deem deep deer delay sheep sheer peel
3. each ease eel eve gay jay day nail male farm par
4. pea eight age may pay palm far yea pale keel fail veal
5. peer fear leer came team balm leave lea hay way Fay nay
6. calm ear layer arm pay bee beak psalm tame dame bake
7. fame theme lathe teem tame me ma lay Lee take lame
8. Malay way-lay tale vale bale tar feel meek leak name

aw o oo

9. maul Paul oar oak roe coe go mole maw chaw toe mow
10. law low loom bowl pole pool poke dope foe tomb lore mop
11. mole foam four "ope" balk talk know so hoe though
12. boom loop lobe lope loaf tall toll gall raw ore bore mope
13. tour tore coke tool fool pool polo ooze woo shoal awl
14. knoll rogue cool door gnaw loath coal obey roe raw

LIGHT DOTS

ÿ ǎ ǻ

15. vim mill Millie filly lick kick chick bell abbey tack fill
16. Nellie pick peck pack Mack mick lack tap Jack' back Tenny
17. lap limb lamb pill mell chill fell dam jam chip natty sill
18. kill bill till ill Ella elk ilk kip tip Lill shaggy Jenny Benny
19. lip Bill parry tarry any nash miff lamp bevy ink levy eddy

LIGHT DASHES.

ö ů őő

20. doek took booh nook moek lock look funny jug
21. bishop cook cock muff dumb Tom top lop autumn bug
22. numb bum bock bog buck cub cup coop anatomy thug
23. shook cull purr furr knotty ruddy tub pull chum

DIPHTHONGS.

I oy ow ew

1. mile mule pew new few mew mow boy toy annoy time
2. foy bow lie vow file vile ahoy bow-wow dime alloy
3. coil oil toil towel fewer fiat Jew Dewey coily dire
4. fume power chime Mike five caw raw rye tire tissue tiny
5. fife fire like lyre lure sigh nigh die ensue adieu duly
6. our fuel Lula Luella fie Lue knew tower occupy deny
7. pile bile boil toil foil coil Doyle duty dupe Juno
8. Lucy Lura cube Roy decoy joy endow fume venue
9. rue (Ra) chow-chow high thigh Mina nephew bureau lieu

GENERAL REVIEW OF VOWELS AND DIPHTHONGS.

1. lyre Lewis lower four Mocha Java valley billow deluge
2. delay decay talk ream tool icy match era Erie repay Levi
3. Adlof bureau pique book-case boomerang alley eighty
4. Rockdale coupa Valley-forge Dujay make shoddy Laura
5. alarm way nay essay obey oar knock cake Lora luggage
6. aid ache ode oath pie by dummy money piety review
7. bough hew cue ooze Iowa cow easy fish shame hedgerow
8. Arabelle Naylor delay ink Allie dame name naughty
9. choke check nickname cabbage room ram easier dido
10. locate top magic atom dockage package assayer layer
11. refuge rhyme Rome roam arnica (Ra N K) lounge
12. lunch alkali alimony gala rum noisy Fido Beulah
13. tool duel dole vowel Powell ratio Monday Jumbo puny
14. tissue rebuke far faro Cairo catch rowdy (Rā D) fathom
15. anthem damage comic invoke cuddy demagogue Anthony
16. Timothy topic Topeka mummy dummy ideal beauty gaudy

Hā,

Ch,

Ra

1. horrid harp chill cheer root chime virus roup rink
2. repay terrify (T Ra F) whoop rickety rapier ring
3. period hearty choke chap Chaffee chink chunk rung
4. chalk hay horrify huge hug rope rake wrote roar
5. rug honey Rooney hog hoop roar Ruba hatch hobby

S, Iss, Z

1. sunrise sunset surmise slower sick sinks sums sails sign
2. psalms choice chores sets stays solace suppose sight
3. sunk skies soil likes Sunday suds sings sleep slap slab
4. leaps sorrows surry souls misty hayseed musty nasty slope
5. sense stows succeed sag sacks sobs snows sops asleep poise
6. surface surveys pours porous race sun sooty Sambo sauce
7. rise rose sieve sign soak seem smaller sadly Sarah goose
8. Soho soap misery sing-song smokes Simpson soar geese
9. seedy series sulky surface days save softy assign amaze
10. siege suppose scow soothe spasms seize rosy gauzy always
11. zinc zero zone savoy Zacharia dozy gaze Ezra marks
12. daisy zouave zeal seal sneeze soars annoys busy bias
13. dozen basin says simile smile soda acid essence racy
14. hastily Cincinnati lesson obelisk basso Sitka Zion lusty
15. poison suffice suffuse desk loss boss noise noisy pious
16. music visit passive aims gazette sews Sioux cease cheese
17. faucet deceit salve piece gusty Massy listen scheme chaos
18. sago Paris vessel tassel reason sunny miser Moslem cozy
19. amaze sofa arise makes maize mason assignee pies buys
20. cask Zip sip eggs ashes police Silas soups soot sooth size
21. musty rouse palace task sash dusty refuse tires mazy bias
22. abuse ties Symes asleep mask
23. see say sigh sip sap soap mouse snob sneak

Ses

1. leases losses masses gazes amuses dazes system sizes
2. forces recesses scissors Cæsar season causes appeases
3. pieces exercises excess exhaust daisies voices seances
4. Sussex successes doses loses accessory passes basses nieces
5. possessed faces saucers necessary noses tosses testy
6. poses pauses laces roses cases noises excessive possessive
7. Moses resist fusses sausage sauces Mississippi necessity

T and D

1. made note not bought fought kite ached get sot sobbed
2. shot pulled mauled jolt chewed shout sagged sipped sachet

3. gault lot naught mode paid root wrought sapped sinned
4. bolt dot tot coat goat load fight write wrote "sicked"
5. night right out gate rate bolt date goats rats socket
6. killed fit light lied art dart smut sinned Sunday bad bud
7. died poured bite tight sought slight slugged snubbed
8. borrowed furrowed carried betide omitted rated pat state
9. oft loft mid indeed delayed aided pallid bullied pit spilled
10. repaid need get cut put foot boot sallied upright skipped
11. root fate date Jude rocket kicked bucked spied saved
12. begged packed tacked mowed rowed backed begged dotes
13. bet pecked racked faded jaded scaled sagged poured
14. jarred tarred veered feared feated kitty Kate choked
15. bowed snapped snowed slapped cats joked pity rats

SENTENCES.

1. I borrowed a match to light the fire.
2. The boys will have a nice time in the old loft.
4. The boy lied about the feats of the goat.
5. She sobbed at the sight of the sad fate of the old sailor.
6. The jolly old tar laughed and joked as he told his tales of the sea.
7. The ship veered to the leeway.
8. The fish snapped at the bait and was soon pulled out.
9. They packed a box for Jack and sent it to the camp by way of Paterson.
10. He asked too much for the lots and I could not buy them.
11. It is a pity you are so dull.
12. Monday is the date set for the circus (Iss Ra Kas).
13. He took the locket and put it into his pocket.
14. The sign was tacked to a pillar standing on the side of the porch (Pr Ra Cha).
15. Get out of the way.
16. The poet died in a fit of rage.
17. He mowed the tall rushes with a scythe.
18. The cook baked a cake and the boys ate it.
19. I will go as soon as Joe gets the team ready.
20. You should not make such a fuss about so small an affair.
21. He saw the money on the road, picked it up, put it into his pocket, and hastened away.
22. How did you manage to do so much in such short time?
23. It snowed all day and the boys got a sled and had a good time.

W.

1. wordy worried queer wan inward squeal winnow window
2. weep wed watch wage wag wick waged wear Winnie want
3. weave wove wing week someway my way winked quarry
4. go-away this-way our-way any-way gate-way wad wound
5. bewitch twig Dwight unweave equip twang weasel reward
6. switch swig swap swoop quaffs weep waif not washed Edwin
7. swayed swing Swede wisp whisk wizard webs swine wallet
8. waylay wives widow watched wages wives wagged quince
9. swallow wise wash quite quote quoth woof washed quell
10. qualm tweek twang twill winged wink weal weariness wilt

SENTENCES.

1. The weeping widow walked wearily away.
2. The wizard watched the weasel as it skipped out of sight.
3. The willow swayed by the wind rocked and twisted as if it would fall.
4. The merry wives will sweep the cobwebs out of the sky.
5. Dwight stood in the gateway with a switch to keep off the wasps.
6. The wages of the Swede were too small to support himself and his wife.
7. The swallow swooped and caught the mosquito.

Y.

1. yacht Yeddo young year yore yates Utah yam yew yes yap
2. Yarrow yam yellow yelp yawn yon York Utica Ute yolk
3. yop Yoakum Yankee unyoke Eunice eulogy Eureka yoked
4. Europe Ula eulogy yoke yanked

SENTENCES.

1. The yellow yacht will sail for Europe in a week
2. It is not wise to unyoke the oxen and allow them to eat weeds.
3. Young Miss Yates has a desire to go to Yale.
4. The Yankee mowed a wide swath with a scythe.
5. To say "Eureka" is to say you have the right method.

Two vowels expressed by Ye.

1. odium serious various imperious folio sensorious ammonia
2. scoria furious copious novitiate foliage Siberia obvious
3. lawyer notoriously maniac studious centurian infuriate

SENTENCES.

1. The odium attached to the case by the lawyer made the judge furious.
2. He will pay six cents a folio for the written speech.
3. It is obvious that so industrious a boy will succeed.
4. The lawyer was notoriously wicked but was fair in his charges.
5. Siberia is a far-away spot where poor slaves are held for life.

H.

1. hay ho house humbug hustle husky halo Hindoo hang
4. here hoke horrid Hattie hobby Hayti hoary unhealthy
3. hilly hoodoo hearty hole heavy had hang heap unhinge
4. mahogany unhung keyhole hogshead hole mayhem hoax
5. hated hood hooked hacked exhaust exhale wheel hatchet
6. wheel whale while whip white whit unhewn hedge
7. hitched hopped whistle whine wheeze hubbub highway
8. hustler worthy worth enhance whelp wheeler hawscer
9. whooped heart hard haughty unhook whirl hash whiskey
10. hackney hiatus hog Elihu ham hump hoe honey hung

SENTENCES.

1. The house is erected on a hill by the wayside.
2. The wheelbarrow has two wheels and four handles.
3. The boy whistled into the keyhole to annoy the pedagogue.
4. Hugh Wheeler and his hound hurried to catch the hare.
5. The toad hopped out of its hole and winked at the sun.
6. The haughty maiden was a heartless whiffet.
7. He hit the hound with a whip and made him whine.
8. The Hindoo hitched his horse and hurried into the house.
9. If you adhere to that which is good you will be happy.

N.

1. pin pen men den jen join coin gone thine worn wain spine
2. loin dun Ben sent lent don't coins heu swoon Simon shine
3. loins fin find Minnie finny funny slain token hone wooleu
4. assign vine stone refine loans nines rain coon boon sevens
5. spoon moon moans rends remain remains spins moous stain
6. paints bone boned band sand fond vainer meaner guns
7. nunnery penury ransom lonesome finery spoon alone Spain
8. gunnery finance divine define can cannon vainer thinner
9. thins thence pants paints mends China pints dints chained
10. Chinese Johnie stony runts taint boned stoned
11. skein assigned toned sinned slant scout skinned

SENTENCES.

1. If you were to earn money and learn economy you would gain wealth.

2. The ships of Spain were sent to the bottom of the sea, while the Olympia remained unharmed, and the hero at her head sailed calmly out of range that the sailors and gunners might take a lunch and a cup of coffee, but the war ship came back and renewed the fight; and though the Spanish sailors feared not death and fought with good heart, yet they could not cope with the better management of the Yankee guns; and when the news of the battle reached Spain it caused many a heartache for the families of the soldiers and sailors who had met death, and whose remains could not be borne back to the land which gave them birth, but were buried in the depths (D Pets) of the sea, to the dirge of the sighing wind and the moaning wave; and many a wife and sweet-heart were saddened for life all because a heartless and unwise ministry (Men Est Ra) thought that war was the way to put down the uprising of a land which they could not abuse or misuse without raising war. It is wrong and wicked to speak in heartless joke of the sad fate of these poor Spanish men, whose hearts were as full of love for the land for which they fought as was that of the American who came out of that famous siege unhurt.

F or V.

1. dove gave coves roves hives heaves beeves caves paves rough
2. coughs govern chaff chaffs bivouac divorce refer stoves cuff
3. staves cavern roofs toughen duffer buffer tavern defer thief
4. Dover cover doff calf Dane rebuff archive toughs serves reefs
5. cover review refer stove staffy achieves stuff rough heave

SENTENCE.

Again to refer to the historic event above spoken of—the devoted heroes of the land of the Antilles, as Cuba is often named, have suffered the agonies in dungeon cell that only a wretch like Weyler could impose, while poor innocent women and babes died like sheep for the want of food that is so abundant (Bend Ent) in a land like Cuba. Some of the Cubans' wives followed with the men into the Cuban army and fought side by side with them; some took charge of the sick; and the fear of death was naught to them when they knew of the horrors that awaited them if they allowed the Spanish generals (Jens 2) to make them come into the towns.

L HOOK.

1. plee ply play plow please plum plume splash pickle sepal
2. plaid pleasant bleak blame bleat buckle chuckle lapel
3. bloat bly blow blossom blot bloom blown clown cyclone
4. blight bloat blaze blaza bleak peaceable classical tipple
5. black oval offal Ethel Bethel flow flee bugle blissful uncle
6. beetle hackle regal label sickle civil Tuttle only reel rebel
7. satchel able table liable reliable homely dumbly rabble
8. unreliable tickle fickle nickel awful level hotel cackle repel
9. hovel subtle hubble hobble classical goggles imply bicycle
10. buckle bugle sable apple rashly harshly (upward Sh) bible
11. bushel official initial dabble supple icicle settle puddle

SENTENCES.

1. Please apply the amount I sent you to the bill of June 2nd.
2. We do not think that you will be here so late in the season.
3. Ethel has gone out with a satchel to peddle buckles for a nickel apiece.

4. Bethel came into town on his bicycle with a bushel of apples and plums.

5. The bleak wind blew the snow around the pleasant place where blossoms bloom inside the cottage as the cheery blaze of the pine wood in the old fireplace defies (D Fs) the bitter winds.

6. Uncle William was a clown in a circus and he rode a uni-cyle.

7. The hovel, unpleasant as it seemed, was the abode of a pupil of the classical college.

8. It is plain that the apples will be ripe in June.

9. The wind blew the flames into a fearful blaze. "The Mill on the Floss" is a fine novel. The fleeee is light.

10. In the flurry (Fle Ra) of flight they fell (Fel 2) flat on the floor.

11. Florence (Fel Rens) and Ethel will come by way of the railroad (Rel Ra D) tunnel (T Nel).

12. *Gentlemen*:—Please send to this office as soon as possible ten (nomenclature, Ten, T-N hook) 6 x 4 panes of plate glass. This is for some big windows on a main thoroughfare, and the glass should be of high quality (Klet 1, sign-word) and without flaws.

You will find herewith (Ra Ith) check to cover bill of June 30. Please send us a receipt for same on the blank which we enclose.

R HOOK.

1. brace trace grace fry fright freight frame grouse ogre
2. crease throw three offer aere azure eider grabber abridger
3. odor threw agree honor humor egress ingress refrained
4. paper badger trouble miner hammer treasure atmosphere
5. free freak pressure vapor taber eradle greater imprint car
6. treble Homer express lustrous mistress prate stray shrewd
7. manor simmer eider pastry string trumpeter threat throat
8. skimmer frippery clipper elapper supper-fruit strong print
9. supper supperless sober saber soberly affray fried prospers
10. expressive impress empress gossamer deviltry frowned
11. poultry shrill shrivel shrimp eraeker brawn mouse-trap
12. croak smoker joker sinner cypher crane drone orchestra

13. degree dagger dodger stroker deery engineer drive derive
14. term torn freak brawn strive brain strain critical designer
15. appear bother butcher crane refrain execrable bowspring
16. screen secret discreet creed breed treat destroy dexterous
17. mistreat grave strain trend grind listener seamstress flesh
18. brunt grand fresh border sprint strained poisoner sprays
19. sprees cypress suppress undress sprained chemistry depress
20. distress checker capricious grunt grant friend trained fro

SENTENCES.

1. Peter Piper picked a peck of prickly plums.
 2. The caprice of the trapper caused us all this trouble.
 3. Try and break off bad habits or they will destroy all bright prospects.
 4. It is proper to press the suit for damages prior (Per R) to the offer for settlement (Iss T La Ment).
 5. The grocer sells pepper, crackers, rat-traps, and huckleberries.
 6. The prisoner was sent to Sing Sing to break stone for thirty (Thre T) weeks.
 7. The lieutenant (Let Nent) bestowed great praise on the brave troopers for their (Thr) brave fight on the hill of San Juan (Hñan).
 8. Treat every (Ver 2) one kindly and you will more likely receive such treatment.
 9. Travel far (F R) and near, and you will find no other school so good as this.
 10. *Dear Sir*: We have written you three times asking for statement of our account to October (Ket Ber) 1st. Your collector (Kel K Tr) was here twice (wi) with a bill which was not made out so that we understood what it was for. We do not say we think the bill is wrong; what we want, is to have the items arranged (Ra N Jed) so that we can tell (Tel) our customer, whom we are getting these goods for, what the price of each article (Ret Kl) is.
- Upon receipt of the statement with the items in full we will remit promptly.
- Very respectfully (Ras Pef),

St or Zd.

1. stop strap post boast roast beast imposed aurist staircase
2. feast least dearest worst most raised styles slied effused
3. lost vest store yeast stub stone storm vast ceased danced
4. tempest least request inquest steam stone breast modest
5. lust rust durst bequest stoop assist crest stoic canst West
6. state estaeado dusty trusty thrust stump step stepston tasty
7. estate forest history historieal crust blazed stamp evineed
8. steal steamboat sting strong musty rusty brased mists
9. finest meanest lusty leanest dressed vests masts lasts dazed
10. stiffen vainest gust gusty roughest posts boasts lusts past
11. faintest vanish canst lanst roasts truestboasts pastry toasts

ISH, SHEL AND SHER.

1. ash rash thrash rush mush marshall shore sheer share
2. mulish foolish mopish girlish boyish impartial treasure
3. dish bosh quash shawl shallow (Sha) shaker closure sugar
4. marsh shell shrill Rieheliu bushel (upward Shel) fresher
5. offieial initial foppish doggish measure erasure glaeial
6. shelf shred shrive shrug shrink shroud shreel gazure
7. shrub sheen shrew pressure thresher brazure leisurely

R and Ra.

1. rear rare roar tear tore bear fear year story store
2. lear gear four lower ark lark arable drear dreary Drury
3. harp mark bower tower reply spurious serious furious
4. door your more gory orally sour bower berry armistiee
5. roared review tarry to dairy earaehe rake rogue romanee
6. rustle reside ferry merry rustle rhyme reason resume fire
7. far door farmer form Irma irksome iris roeky flyer flew
8. army lye borrowed riekety rigor reeluse orange orbit
9. myriad Larry Carrie barrow narrow blower

LENGTHENING.

1. enter mentor leather feather father mother fodder mutters
2. another gather weather witter bother Esther oyster einder
3. banter canter heather litter filter setter shorter mitre

4. voter motor centers fenders lenders lumber matter
5. timber boulder shelter zither neater alter order banker
6. enters matters pander temper clinker waiter linger
7. tatter fatter kelter render anger typewriter thermometers

Str.

1. pastor lester vester muster roaster punsters Hester
2. easter oyster vaster poster gamester. jester monster
3. toaster coaster Wooster duster Custer bluster roaster
4. taster minister filibuster plaster master chorister
5. Brewster feaster jester clusters ancestors songster
6. disasters adjusters dexter sinister barrister sprinter
7. youngster arrester foster Gloucester blister punster

Ler, Rel and Mp.

1. idler fiddler girl scroll traveler stamp lump stump lamb
2. broil trail singular rural plural hamper lamp vamp ample
3. bottler toddler trifier liberal imply simple sample impels
4. saddler settler roll clergy impanel impure impress embrace
5. cobbler cruller growl ferrell embarrass color cooler
6. April tendril abler humbler muffler smuggler scholar

Shon and Tiv

1. passion ration positive lucrative fashion definitions
2. vision motive rotation station emotion rational
3. occasion vacation permission activity auctioneer
4. edition addition lotions appreciation additions educative
5. action active illusion Hession imputation ambition
6. ammunition education admission illustration connective
7. attritions admonitions affectionate passionate negative
8. dative notion mention section native notation

In and Eshon.

1. position decision incision decisions transitional sensational
2. condensation accession possession pulsation dissuasion
3. physician compensation condensation suppositional

4. instrument instruct unceremonious optional coercion
5. unseemly musician acquisitions causation exposition
6. attritions dispensation opposition oppositions revision

SENTENCES.

1. He left his position to take a vacation in his native habitation.
2. The physician and the logician were in a position to feel the humiliation of the indecision of the statistician to follow his inclination.
3. There was opposition to the decision that the applications should be taken into consideration in rotation.
4. The affiliation was due the relation of the partisan to the physician.
5. There was an exhibition of the new method of rapid notation.
6. There was no compensation on condition the work did not receive proper recognition by the board of decision.
7. The rendition of the musical selection did great credit to the musician.
8. It was at the option of the physician as to whether the students should take a vacation.
9. The politician expressed his appreciation of the motion made by the auctioneer to adjourn the session.
10. The musician will render instruction to those who have an ambition to get possession of a musical education.
11. The celebration of the great commander will be an occasion of great demonstration of the affection and appreciation of the people of a nation.
12. The young student had an ambition to fill a lucrative position.
13. The revision of the constitution will be presented to the board of decision.
14. Such an occasion requires the prompt action of an officer of great discretion and firm decision.
15. His occupation was lucrative for a man who was talkative because he was an auctioneer.

16. The chief executive of this nation will take no vacation during his administration.

17. They were having a discussion as to the latest fashions.

18. An active occupation is better for the constitution.

19. The latest edition of the book is called "The Russian (Shonhook) Fugitive."

20. There is to be no compensation if the work does not receive proper recognition by the Board of Education.

21. Though the man was talkative, his occupation was lucrative because he was an auctioneer.

22. A donation was given for the benefit of the mission society.

23. The physician received permission from the association to go on a vacation.

24. The optician will remedy your defective vision.

25. A motion was made but was received with derision by the commission.

26. Vocation is your business occupation, but avocation is the pursuit you follow for recreation.

27. With your permission, I will mention the proposition to the association.

28. His mission to the convention was the negotiation for a foundation to the proposed executive mansion.

29. The optician will correct your vision for slight compensation.

PREFIXES AND AFFIXES.

1. condition combat inconvenience hateful deceitful painful
2. uncomfortable mitigate herewith mournful overdo
3. noncompliance reconcile recommence whichever verbosity
4. recommend reconstrue contradict contravene urbanity
5. compensate inconjunction reconnoiter fearfulness whereof
6. reconsider accompany accomplish account nobility deform
7. comment commend noncommissioned compatibility
8. contradict contradistinction counteract fusibility perform
9. countermand circumstance circumspect liability feasibility
10. circumlocution circumjacent posterity potential courtship
11. selfish self-possessed intermingle insecurity Christianity

12. enterprise intervene interfere self-assertion set on
13. self-possess self-sufficient self-control right on experimental
14. self-conceit magnificent magnify thereon instrumental
15. magnanimity magnified recognized enslaved looker on
16. incommode insatiate circumflex insecurity durability
17. decompose counterfeit contraband contribution forcible
18. circumvent self-assertion self-evident thereafter popularity
19. theology debility interlink interlude prudential rivalship
20. intermeddle interpreter interrogate instability whensoever
21. after-thought thereafter overhaste overreach fellowship
22. withdraw withheld transfer translate transcend township
23. fulsomeness forgetfulness sorrowfulness wistfulness
24. amazingly soothingly searchingly physiology theologian
25. mineralogy partnership mayorship condemn condolence

PENMANSHIP.

The act of making shorthand characters is a process of rapid writing. Writing requires skill, which results from muscular development, ease of movement and a clear conception of form; therefore the stenographer should study penmanship. The following exercises are more especially adapted to beginners; but the highest degree of skill is not attainable without constant physical as well as mental training. The fact that shorthand penmanship is a subject not common to shorthand text books, is unaccountable. It is not denied, however, that skillful stenographers have been compelled to abandon their calling on account of "writer's cramp," or pen paralysis, a calamity which can be obviated by proper training.

INSTRUCTIONS.

Line 1. This exercise should be practiced with the regular forearm movement, the wrist and fingers being rigid. Before making a stroke, place the pen at the beginning of the line of writing, then swing the hand through space to other end.

If the end of the curved stroke thus made, falls *below* the line of writing, re-adjust the paper so that the end of the curve will fall naturally on the end of the line. The movement must be from the *elbow joint*; the wrist and finger joints must be absolutely inflexible, but not strained. Continue this exercise until a light, delicate stroke can be made, covering several pages of foolscap, if necessary.

Line 3. This exercise should be done with the same movement as above given; but it is more difficult to make a short stroke with the forearm movement.

Practice this at first very rapidly grading the movement down to the slowest which is perceptible.

Line 4. Proceed under the same instructions already given, taking care that the wrist-joint is not allowed to bend in the least.

Line 5. Continue the forearm movement, slowly at first to get the form, then rapidly to get smoothness of lines, then slowly again to acquire both form and movement.

Lines 6 and 7. Proceed with this drill, under the same instructions, making strokes from left to right only, swinging the hand back to the beginning *without halt or hesitation*.

Line 8. Write this exercise without stopping any longer than necessary at the angle. An angle requires a *stop* anyhow, but it should be momentary. This series of shorthand "m's" should be practiced until they can be made *delicately, accurately and rapidly*.

9. The lengthened M. Write this character with a purely arm movement, the wrist and fingers being *rigidly inflexible*. Do not stop or hesitate between the characters; do not let the hand relax, nor lift the hand from the paper. The movement should be exactly the same as in the preceding exercise, the hand gliding instantly across the intervening spaces, as though a mark were being made there.

10. Write these characters three at a time, one under each other, as nearly parallel as possible, with a slow, gliding movement. This exercise cultivates the eye for form.

11 and 12. We can not emphasize too emphatically that you *must not* move the wrist and finger joints. These exercises are given not to develop this movement. Write these ovals very rapidly at first, then diminish the speed until one revolution only is made in a second; then as you make the final stroke, which, as you see, is at a tangent from the oval, you must imagine that you are making the character *Sha* or *F*, as the case may be; then disjoin as well as detach it, and continue making it with the same movement.

Lines 13, 14 and 15. Write these F's and La's with a rotary movement, imagining while you are doing so that you are making complete ovals, but that the pen glides over a grease spot, leaving only a section of the stroke visible. *Use the forearm movement purely* in this drill.

Line 16. This exercise is a drill on La and R joined. You will see that joined they form a semicircle, and that R forms the same angle on the one side of a vertical line as La does on the other side. The second character in this line illustrates the tendency to draw the R in, while it should follow the dotted line. The third character illustrates a slightly imperfect one. If you write this character perfectly a thousand times it will be too few.

Line 17. This line is composed of La-R and Lay-S alternately. It is easy to make Lay-S. Push the end *out* to the right hard when you make La-R.

Lines 18 and 19. These characters are written in the general direction of P or T, either with sloping or perpendicular curves. You can not write these groups rapidly at first. You will never be too skillful not to practice on them.

Line 20. The dotted line marks the division between Lay and Ka. Do not make this character like La; make the hand go slow right where you see the dotted line.

Line 21. In writing the initial circle there is a tendency sometimes to go twice around the circle. The first character Ra P with Iss is written as a square. Drop the Ray and repeat the character Iss P. A good rule is, that the first part of the circle is written at right angles to the straight stroke to which it is joined, if at the beginning, or if the circle is at the end of a straight stroke the last quadrant is written at right angles. Study the fourth, fifth and sixth characters of this line carefully, and note the evolutions of the square to the circle in the sixth character.

22. This illustrates the joining of a circle between two curves. The first two characters represent S written inside the L or We hook; the third character represents it as it should be written between Lay and N. It should be written as though L N were written by itself and the Iss were written afterward, as in the fifth character and closely enough to be joined as in the sixth character. Practice this until you can write it rapidly.

Line 23. This illustrates the circle written between two Ka's. The second and third characters are imperfect. The fourth character is written with a continuous stroke, but when finished looks as though Iss were placed there after the stroke was made as in the first character. The last character forms a study.

Line 24. The circle written between Lay and R is here illustrated. The first character is imperfect; the second one, Lays Fer, the third character, Lens R, the fourth, Lays R. You should write these over until you can write this whole line without having the Iss look as though it were inside a hook.

The last three characters on Line 24 illustrate is at the beginning of Ka. Write the first ten times and the second ten times, and gradually work it into a circle, as in third character.

Line 25. The last part of this line illustrates the finishing circle to Ka. The last quadrant which is made should be in the direction of T. Study the last three characters carefully.

Line 26. Here we have Iss written inside of L and N hooks. The rule for writing this circle is to have the first quadrant parallel to the stroke to which it is joined.

Lines 27, 28 and 29. Normal and half lengths. Practice on these lines until they can be written as fast as the hand can move without variation.

Lines 30, 31, 32 and 33. These lines are for the purpose of making brief Ye and We. Practice on Line 30 the same as Line 1, then on Line 31, then Line 32, keeping up the proper movement, then on Line 33. You will see there are three distinct lengths.

Line 34. This illustrates the difference between Ye and Met. Ye is a half circle, and Met is a quadrant of a larger circle. The same is true of We and Est. You will see that Est is a quadrant of a circle, which is smaller than the circle, a part of which is Ester.

Line 35. This exercises the hand in joining a half length to a whole length. Practice this line until the third character can be written rapidly without getting the half length too long.

Line 36. In joining a circle between two straight strokes be careful that you do not curve either straight stroke. Make the Ka as perfectly as though the circle were not joined to it.

Line 37. P and Pet. Write them parallel and the lower ends exactly on the line. This is a difficult exercise.

Line 38. This line illustrates the joining of Iss to the following R Hook. The last character is written perfectly, the others being variations of lengths to show the method of practice.

Line 39. Ra's. Write these rapidly with a sharp, quick stroke.

Line 40. Students who have not a clear perception of form and a strong handwriting will often persist in writing Ras T, slanting the T to the left, making it look like Ch, like the first and second characters.

To counterbalance this do not endeavor to write T but P. The natural trend of the hand is to follow the course of the left-hand dotted line. Incline the hand as though endeavoring to make P; as the natural movement of the hand is toward the left, there will be a compromise of the two forces, which will bring the pen along the dotted middle line, producing the desired result as in the last two characters.

Line 41. *Your favor, your offer* and such characters are sure to be written by the untrained hand as in the first character. Disjoin as in the second character and make several of these outlines; then join the characters, making sure that the two ends of the curve *Fer* rest on a P, as illustrated by the dotted lines in third character. Do not make the hook uncertain, like the fourth character, but retrace the first curve a little, making the hook distinct, as shown in the last two characters.

Line 42. The first character represents the most wretched error in Ra, Pel and similar forms. Disjoin a few times as in "a," then make a sharp angle as in "b," then round the angle a little bit, and you have the finished character as in "c."

Line 43. N Shel. The first character shows a common error. Retrace the end trifly as illustrated. Write these characters over carefully a few hundred times to get the form fixed in the mind, and then write it a few thousand times, say, four or five. Do not imagine you are going to make a fast stenographer when you can not make a perfect character with all the time at your command to do it in.

Line 45. Illustrates the progressive practice on the outline Ker. Notice the second stroke is a sharp angle, while the last two, properly made, have the angle slightly rounded.

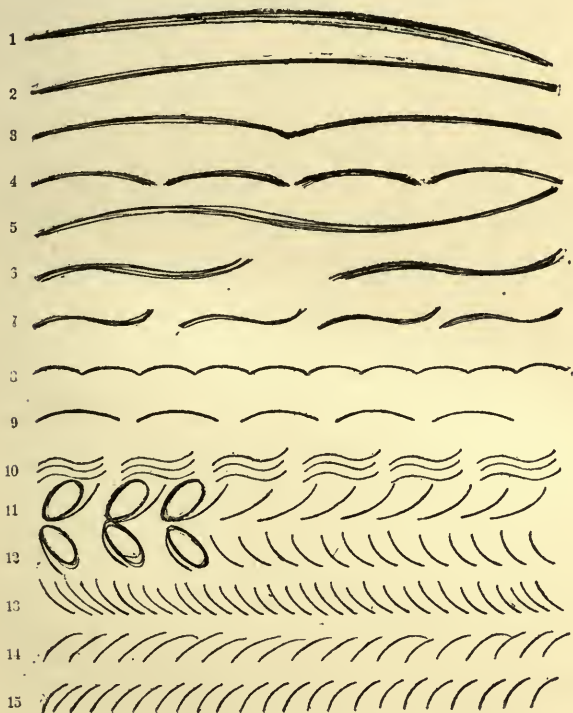
Line 46. Skas. This illustrates the worst of errors. Stop after the first circle and just before the last circle so as to get the hand in the habit of making Ka *straight*. You are not dull if it takes you two or three hours to approach anything like perfection. The stops at the juncture of the stroke and circle will grow less and less as the hand gets skilled.







Line 47. Ra must be made straight at first if you ever expect to write it rapidly. Disjoin as in character second, shortening







the N as in character third, then write a full page of foolscap of characters four and five.







Line 48. Study the outline "a," and you will find the bad character illustrated at the beginning of the line.







Line 49. Represents errors in compound curves. Go slow until you get the forms, as in 50.


















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




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




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





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







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





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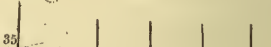
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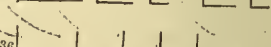
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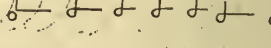
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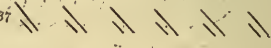
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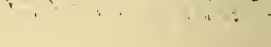
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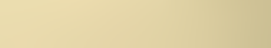
30  


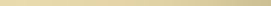
31  

32  

33  

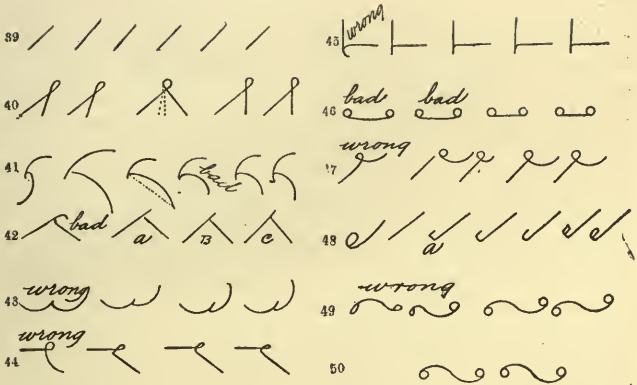
34  

35  

36  

37

38



METHOD OF PRACTICE ON THE BUSINESS LETTERS.

Write fifty words, making each character of the size given in the engraving, and write it so legible that it may be read by anyone acquainted with the system; then repeat this careful work, writing evenly, never hurrying, never dragging, for about five hundred times. You have now acquired about all the speed you can get out of it by continuous writing. If you can not now write a hundred words in one minute, take the first word, or if it be a long word, take part of it, write it perfectly, covering about five pages of foolscap paper. Then write it for a half a minute, and if it is a very long outline, your speed on that word may be about fifty words a minnte. Take the next word and go through the same ordeal, never varying a particle from perfection. Then measure up your speed, and if it is a short outline you may find your speed at three hundred words per minute perhaps; averaging this up with the former gives you an average of one hundred and seventy-five for the two words. Take the next outline, work on it for au hour or two, write it a thousand times perfectly and continuously. Now average this up with the other words,

and you will have for three outlines an average of two hundred and eighty-seven words. The next outline being a long one will lower your average speed down to two hundred words per minute, and so on; continue making every outline as small as any you ever saw, always perfectly, never any in a hurry, yet always to the outside limit of your speed. Keep at it; work five hours, rest five hours, and then work a couple of hours before retiring; go through the same process the next day, and so on for a month. A month of such labor would seem like a thousand years. No matter, go on and do it for another month, and for six months. Your idea is to get these hundred words where you can write it in a minute with absolutely perfect notes, and eventually you have it. Take another hundred words; if it takes you a month to get the first hundred up, you will do this in three weeks; you will do the next hundred in two weeks; you will do the next hundred in a week and a half, and so on each hundred you take, the time will lessen, and some time you will find that the time has kept on diminishing until you can write a hundred words in a minute the first time trying—and the victory is yours.

SHORTHAND PRACTICE.

BUSINESS LETTERS.

Letters of 25 words.

Letters of 50 words.

Letters of 100 words.

FLASHES OF THOUGHT FROM BRIGHT MINDS OF THE PROFESSION.

1. Fallacy of Dictation.
2. The "Graduate" of Three Months.
3. Concentration.
4. The Value of Monotony.
5. Feats of Genuine Merit.
6. Ode to my Amanuensis.

SPEED AND LEGIBILITY.

One of the wildest delusions that ever took possession of a student's mind is the idea that legibility is incompatible with speed. We would refer the student to the letter we have quoted from Mr. Little, and the illustrations given below. It will be seen that the faster the writing, the smaller the notes become, owing to the stress which the writer is under, compelling him to save time by shortening the space over which the pen must travel. In the first line the characters are large and the angles clear, thus giving an accurate perception of form; in the second line the forms are but slightly distorted, while in the third and fourth lines, the beauty and symmetry of the first line are apparent, showing behind small imperfections, the complete mastery of the art by the person who wrote the sentence.

The cheap paper and coarse, scrawling notes permitted in some schools are a disgrace to the profession. The authors know of an instruction book published by an institution having more enterprise than educational ability, that contains notes, some of which are one and one-half inches long. Results obtained by working from such a copy can be nothing but a disappointment—a wretched failure. The student of this book has but to confer with any really high-grade, expert stenographer to verify to his satisfaction the correctness of these statements.

Key to sentence : It is not possible to make headway with so little practice as some people are willing to put in.

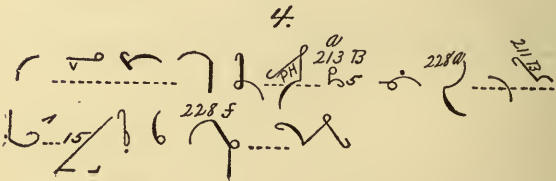
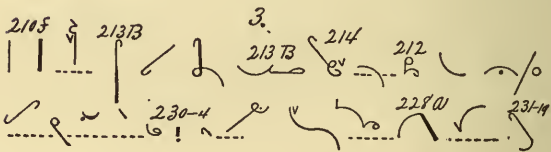
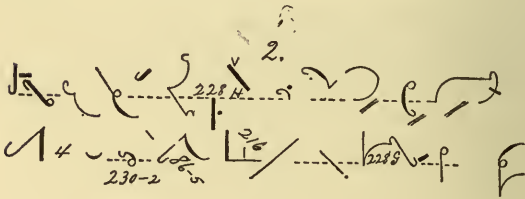
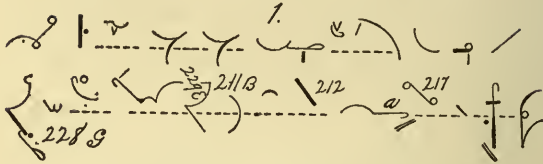
by *ack govt*
100 Words per minute

by *ack govt*
150 per minute

by *ack govt*
200 per minute

by *ack govt*
250 per minute

LETTERS OF TWENTY-FIVE WORDS.



5

230-3 230-6

6

210-c 217 228-3

7

211 228-b 228-c 230-2

8

227-7 224-OW 15 224-OP PH

9

230-3 230-2 231-14

10

224-4, 213, 215

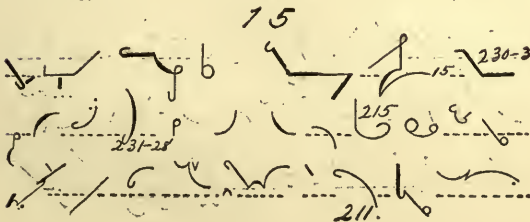
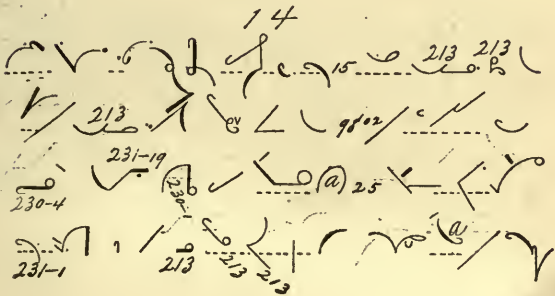
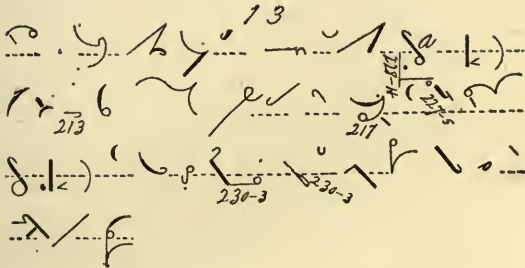
LETTERS OF FIFTY WORDS.

11

230-3, 228 H, 230-3, 231-15, 230-3, 213-13, 215

12

230-3, 206-3, 215, 230-4, 213-6, 230-2, 230-1, 230-2



SYNTHETIC SHORTHAND METHOD.

16

Handwritten shorthand symbols for page 16, including various strokes and combinations with numbers like 15, 231-13, 138, 212, 215, 213, and 231-14.

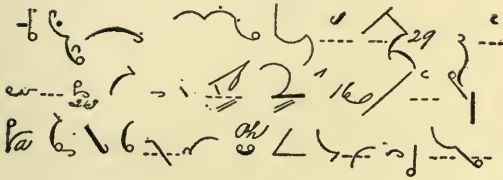
17

Handwritten shorthand symbols for page 17, including various strokes and combinations with numbers like 132, 211, 231/18, 224, 213, 211, and 231-14.

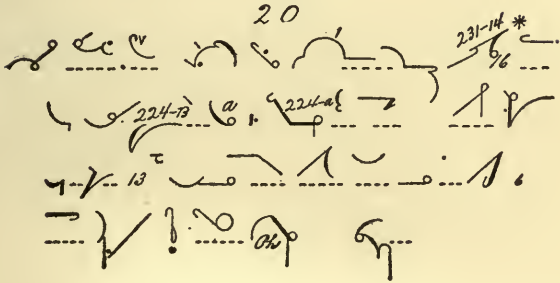
18

Handwritten shorthand symbols for page 18, including various strokes and combinations with numbers like 215, 217, 230-3, 182-73, 43, and 225.

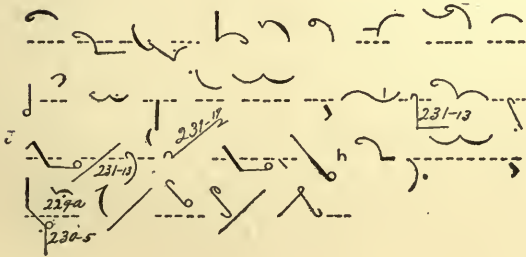
19



20

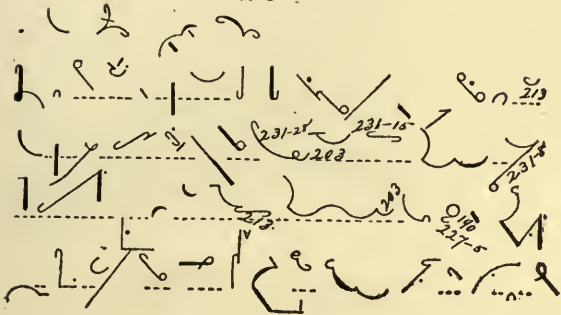


21

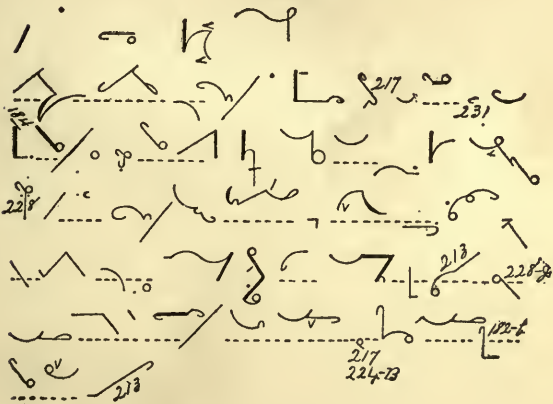


LETTERS OF ONE HUNDRED WORDS.

25.



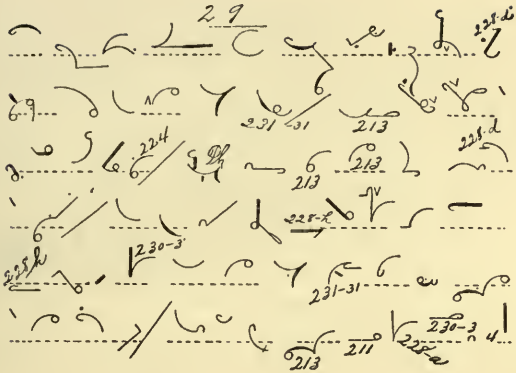
26.



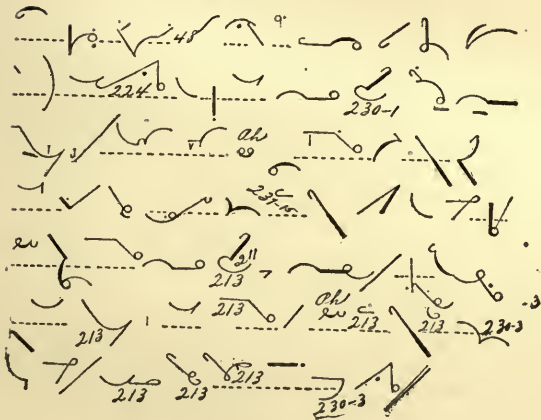
27

28

35



30

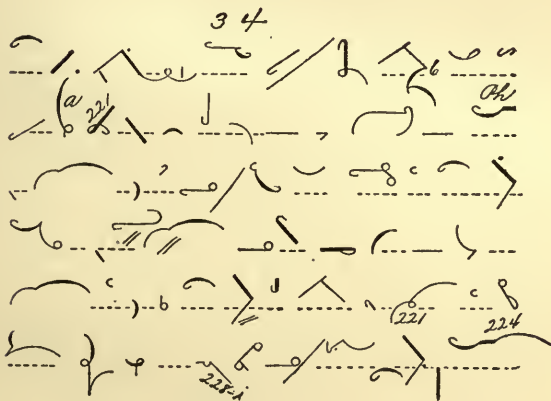
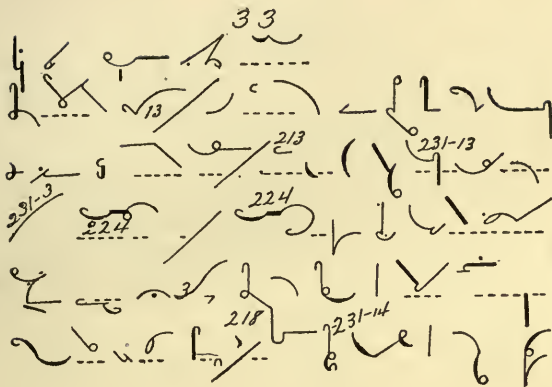


31

Handwritten shorthand practice for section 31, showing various symbols and strokes on a four-line grid. The symbols include loops, curves, and straight lines, some with dots or other markings. The practice is organized into several rows, with some symbols appearing multiple times.

32.

Handwritten shorthand practice for section 32, showing various symbols and strokes on a four-line grid. The symbols are more complex, often involving multiple strokes and curves. Numerical annotations are present throughout the practice, such as 218, 228-g-a, 231-4, 213, 228-a, 221, 213, 230-1, 213, and 231-14. Some symbols are enclosed in brackets or have other specific markings.



35

Handwritten shorthand practice for section 35, consisting of five lines of cursive symbols on a four-line staff. The symbols are fluid and connected, with some numbers like "35", "225-1", and "231-14" written above or near the strokes.

36

Handwritten shorthand practice for section 36, consisting of seven lines of cursive symbols on a four-line staff. The symbols are fluid and connected, with various numbers like "231-2", "231-3", "231-19", "210-30", "230-3", "231-5", "231-14", "210-5", "231-13", and "Ph" written above or near the strokes.

37

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and slurs. Numerical annotations are present throughout the piece, including: 227-6, 230-3, 230-3, 228w, 230, 228a, 229-6, 230-7, 231-18, 223, 228f, 159, 230-1, 228-f, and 132. The notation is written in a cursive, handwritten style.

38

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and slurs. Numerical annotations are present, including: 231-35, 231-19, and 227-4. The notation is written in a cursive, handwritten style.

39

228 236-6 223 230-2

229 211 213 230-6

230-4 231-2 231-5 233

40

35 36 37 38

231- 232

13 22

13 22

41

Handwriting practice for page 41. The page contains several rows of cursive letters and strokes on a four-line grid. The letters include 'r', '10', 'b', 'c', 'l', 'p', 'q', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. Some letters are accompanied by numbers or codes such as '231-14', '210', '225', '230-1', '85-7', and '216'. The strokes are shown in various orientations and positions relative to the lines.

42

Handwriting practice for page 42. The page contains several rows of cursive letters and strokes on a four-line grid. The letters include 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. Some letters are accompanied by numbers or codes such as '182', '228-6', '231-4', '85-7', '231-5', '230-1', '231-14', and '231-14'. The strokes are shown in various orientations and positions relative to the lines.

43

Handwritten shorthand practice for the number 43. The page contains several rows of cursive symbols on a four-line grid. The symbols are connected to numbers and other notations:

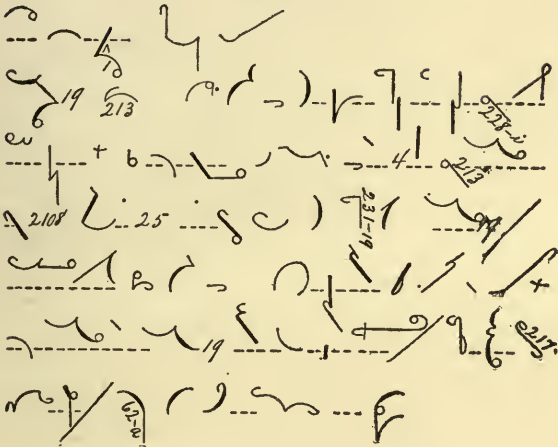
- Row 1: Symbols connected to 29, 213, 210-12, 231-16, and 222.
- Row 2: Symbols connected to 231-1, 231-3, 231-3, 172, 227-6, and 231-19.
- Row 3: Symbols connected to 231-19 and 231-19.
- Row 4: Symbols connected to 231-19, 231-19, 231-19, and 231-19.
- Row 5: Symbols connected to 231-19, 231-19, 231-19, and 231-19.
- Row 6: Symbols connected to 231-19, 231-19, 231-19, and 231-19.

44

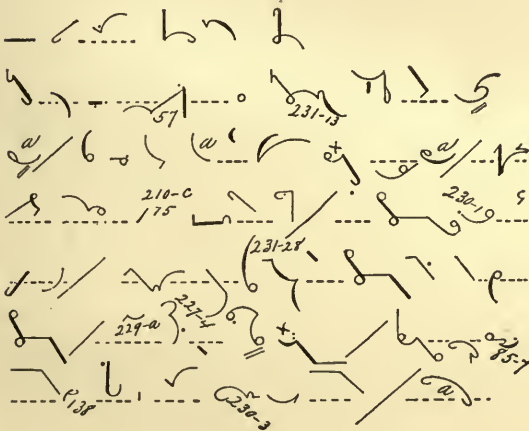
Handwritten shorthand practice for the number 44. The page contains several rows of cursive symbols on a four-line grid. The symbols are connected to numbers and other notations:

- Row 1: Symbols connected to 231-19, 198, 186, and 231-19.
- Row 2: Symbols connected to 231-19, 231-19, 231-19, and 231-19.
- Row 3: Symbols connected to 231-19, 231-19, 231-19, and 231-19.
- Row 4: Symbols connected to 231-19, 231-19, 231-19, and 231-19.
- Row 5: Symbols connected to 231-19, 231-19, 231-19, and 231-19.
- Row 6: Symbols connected to 231-19, 231-19, 231-19, and 231-19.

45



46



47

Handwritten shorthand practice on ruled lines. The first row shows a series of connected strokes. The second row includes a large loop with the number '231-1' written below it, followed by other strokes and the number '231-4'. The third row features a stroke with '230-3' below it and another with '217' below it. The fourth row has a stroke with '228-H' and '2' below it. The fifth row shows a stroke with '230-2' below it. The section concludes with the number '48' centered below the handwriting.

48

Handwritten shorthand practice on ruled lines. The first row shows a series of connected strokes. The second row includes a large loop with the number '136' written below it. The third row features a stroke with '366' written below it. The fourth row shows a stroke with '25' written below it. The section concludes with the number '49' centered below the handwriting.

49

b f v w y h
 27 26 23-19
 27 11 6 6 6 6 6 6 6 6
 4 4 5 213 6 6 6 6 6 6
 4 4 4 4 4 4 4 4 4 4
 6 6 6 6 6 6 6 6 6 6

50

b v y h
 15 9 9 9 9 9 9 9 9 9
 6 6 6 6 6 6 6 6 6 6
 9 9 9 9 9 9 9 9 9 9
 9 9 9 9 9 9 9 9 9 9
 9 9 9 9 9 9 9 9 9 9

51

Ruhl

22

a

230-1

Ph

230-2

230-3

231-14

213

224

Ph

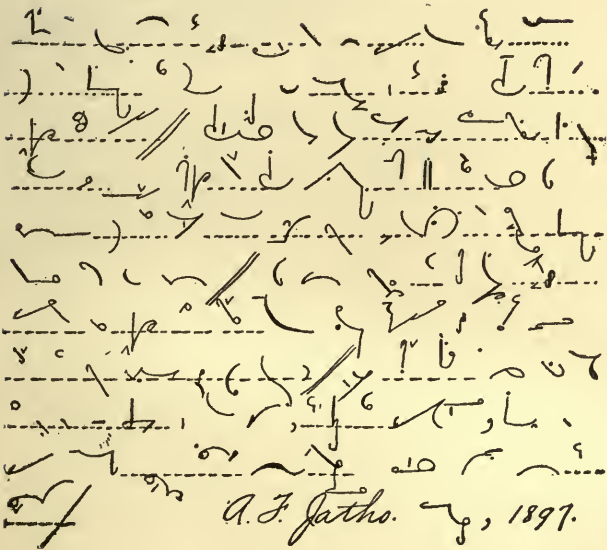
210-K

230-3

B

LITERARY DEPARTMENT.

FALLACY OF DICTATION.



A. F. Jatho. 1897.

CONCENTRATION.

PHOTOGRAPHED FROM ORIGINAL NOTES.

231-30
 Handwritten cursive script on ruled lines, consisting of approximately 15 lines of text. The script is dense and fluid, with various flourishes and slanted strokes. Some characters resemble letters like 'p', 'h', 'e', 'r', 'l', 'y', 'z', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' but are highly stylized and interconnected.

//
 O. F. Amburn.

THE VALUE OF MONOTONY.

Handwritten shorthand exercises on ruled lines. The exercises consist of various symbols and strokes, some with annotations:

- Row 1: A series of connected loops and curves.
- Row 2: Symbols with a slash and a dot above, and a circled 'c'.
- Row 3: Symbols with a 'y' above and a circled 'c'.
- Row 4: Symbols with a 'v' above and a circled 'c'.
- Row 5: Symbols with a 'v' above and a circled 'c'.
- Row 6: Symbols with a 'v' above and a circled 'c'.
- Row 7: Symbols with a 'v' above and a circled 'c'.
- Row 8: Symbols with a 'v' above and a circled 'c'.
- Row 9: Symbols with a 'v' above and a circled 'c'.
- Row 10: Symbols with a 'v' above and a circled 'c'.
- Row 11: Symbols with a 'v' above and a circled 'c'.
- Row 12: Symbols with a 'v' above and a circled 'c'.
- Row 13: Symbols with a 'v' above and a circled 'c'.
- Row 14: Symbols with a 'v' above and a circled 'c'.
- Row 15: Symbols with a 'v' above and a circled 'c'.
- Row 16: Symbols with a 'v' above and a circled 'c'.
- Row 17: Symbols with a 'v' above and a circled 'c'.
- Row 18: Symbols with a 'v' above and a circled 'c'.
- Row 19: Symbols with a 'v' above and a circled 'c'.
- Row 20: Symbols with a 'v' above and a circled 'c'.

Annotations include circled numbers: 231-25, 221, 227-1, 192, and 12.

The word "Giardina" is written in cursive in the lower section.

Handwritten cursive script on a four-line guide, starting with a flourish and a semicolon.

Handwritten cursive script on a four-line guide, featuring a large 'v' and a slash.

Handwritten cursive script on a four-line guide, including a large 'u' and a flourish.

Handwritten cursive script on a four-line guide, showing a series of connected loops.

Handwritten cursive script on a four-line guide, with the text "Maturin's Bertram," written in a mix of cursive and print.

Handwritten cursive script on a four-line guide, featuring a large 'u' and a flourish.

Handwritten cursive script on a four-line guide, showing a series of connected loops.

Handwritten cursive script on a four-line guide, featuring a large 'u' and a flourish.

Handwritten cursive script on a four-line guide, including a large 'u' and a flourish.

Handwritten cursive script on a four-line guide, with a small number "227-7" written above a flourish.

Handwritten cursive script on a four-line guide, showing a series of connected loops.

Handwritten cursive script on a four-line guide, featuring a large 'u' and a flourish.

Handwritten cursive script on a four-line guide, including a large 'u' and a flourish.

Handwritten cursive script on a four-line guide, showing a series of connected loops.

Handwritten shorthand symbols on ruled lines, including various strokes and combinations such as 'v', 'b', and 'c'.

Leon Foucault

SHORTHAND FEATS OF GENUINE MERIT.

Handwritten shorthand symbols on a page with horizontal dashed lines. The symbols are arranged in approximately 14 rows, each containing several individual characters or groups of characters. The symbols are highly stylized and cursive, characteristic of shorthand systems like Pitman's. Some symbols include numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and various diacritical marks (e.g., accents, dots, dashes) to denote different sounds or values. The symbols are written in black ink on a light-colored background.

1. c, ^, °, 9, l, p, m, c, u
 2. n, /, c, c, a, i, e, a, a, a, a
 3. >, /, c, a, i, °, p, c, u, /, c, a, c, e
 4. s, a, i, u, o, u, a, i, a, i, a, i, a, i, a
 5. e, a, i, u, o, u, a, i, a, i, a, i, a, i, a
 6. m, /, c, a, i, u, o, u, a, i, a, i, a, i, a
 7. c, /, a, i, u, o, u, a, i, a, i, a, i, a, i, a
 8. s, a, i, u, o, u, a, i, a, i, a, i, a, i, a
 9.) a, i, u, o, u, a, i, a, i, a, i, a, i, a
 10. /, a, i, u, o, u, a, i, a, i, a, i, a, i, a
 11. /, a, i, u, o, u, a, i, a, i, a, i, a, i, a
 12. /, a, i, u, o, u, a, i, a, i, a, i, a, i, a
 13. /, a, i, u, o, u, a, i, a, i, a, i, a, i, a
 14. /, a, i, u, o, u, a, i, a, i, a, i, a, i, a
 15. /, a, i, u, o, u, a, i, a, i, a, i, a, i, a
 16. /, a, i, u, o, u, a, i, a, i, a, i, a, i, a
 17. /, a, i, u, o, u, a, i, a, i, a, i, a, i, a
 18. /, a, i, u, o, u, a, i, a, i, a, i, a, i, a
 19. /, a, i, u, o, u, a, i, a, i, a, i, a, i, a
 20. /, a, i, u, o, u, a, i, a, i, a, i, a, i, a

ODE TO MY AMANUENSIS.

Handwritten shorthand notes on ruled lines, organized into two columns. The notes consist of various symbols, including letters, numbers, and decorative flourishes, all written in a cursive style. The left column contains approximately 15 lines of text, while the right column contains approximately 12 lines. The symbols are arranged in a way that suggests a sequence of characters or words, though they are not fully legible as standard text.

TALKS TO THE STUDENT.

Practice—The first instruction about practice is, to divert the mind from some of the vague advice given by those who, whatever may be their skill as *practitioners*, lack competency as *instructors*. Several books make much of this legend—practice, *practice*, PRACTICE. Now, what does the young student, lacking years of mental training, and knowing nothing of psychological phenomena, really understand from this indefinite, abbreviated, fractional part of a sentence? If the writer were to undertake to give anything in a single breath (if anything important could be given in a breath), he would say, *accuracy, continuity, purpose*, with equal emphasis to each. This gives a little idea of what is required, because to simply emphasize the word practice, does not indicate, as it should, that practice and labor are worthless unless well directed; and well directed practice achieves but little without a stupendous amount of tedious labor.

The three expressive words above mentioned are fit subjects for a very long chapter. In a general way they cover the whole ground.

All things which require manual skill, such as music, art, mechanics, etc., are the result of long continued, systematic and intense application only, of which the unskilled laborer has little or no comprehension. While speaking of these three subjects, independent of any particular craft, we will sum them all up under the general heading of ATTENTION:

ATTENTION.	{	<i>Accuracy:</i> That which requires thorough knowledge put into practice without errors.
		<i>Continuity:</i> Continuous, steady advance of thought or hand; not spasmodic.
		<i>Purpose:</i> As many hours labor in a day as the physical system will permit.

Accuracy—Accuracy evidently means doing something without making any mistakes; but to detect errors without the oversight of an instructor is quite another thing. That is *the* thing

you must study, without which all your labor and research means nothing. If you are not working on a basis of absolute knowledge of first principles, and ability to put it into practice without error or oversight, you must acquire this habit regardless of speed, or you may as well abandon your pursuit. A slow, accurate person may succeed; a rapid, spasmodic person—*never*. The musician must perform his selection without technical error before he can strive for brilliancy or delicacy in his execution. The artist must understand perspective and the harmony of color before he can put life and beauty into his product.

The mechanic who can not accurately measure off a square would be worthless, however brilliant may be his ideas of architecture. The penman who can not make a character slowly and get the *correct* form will never be a fine writer, however delicate the lines he may make or however rapid may be his writing. The stenographer who can not execute shorthand notes that may be read individually or collectively by another stenographer who understands his system of writing, has not the first elements of success. He must first achieve this one acquirement, which is the key to success—the foundation upon which all structures are built.

Continuity—Continuity means unbroken, steady progress of the mental or physical faculties. The slow stage horse covers more distance than the record-breaker and is worth more for practical use. The slow, methodical student who keeps moving and keeps thinking is the successful scholar. It is difficult to explain this feature of attention without verbal illustration. A student committing a history or botany lesson to memory, immediately upon getting the idea of one paragraph, should proceed to the next without looking across the room, without looking through the window, without stopping to think of the funny thing that happened in school the day before, and without haste or nervousness, simply read the next paragraph, and while reading it *think* of the *information* that is *contained therein*. The laborer who is sawing wood, saws off a stick, moves the balance forward the length of another stick and begins the second cut with a continuous, unhesitating movement, and therefore accomplishes much with ease. The stenographer while practicing for

speed has but one thought in his mind after having achieved accuracy, and that is, *the instant* the character is written, the pen is on the beginning of the *next character* and is writing it. It is a fact worth knowing, that the 80 word per minute stenographer makes most of his characters at a 150 word per minute speed. Wherefore, then, these results. While he hesitates through mental or physical incompetency on one of his outlines, the student who has practiced continuity, *continues* while the former hesitates. Upon this subject of continuity depends that faculty which is so rare, *executive ability*. A man who can do sixty times as much in sixty minutes as he can do in one minute has a power, which, while not apparent as you look at him, enables him to surely climb over his fellows, and out-distance them in the race.

Continuity is the most difficult feature of attention to acquire. It requires the greatest effort; it is the thing, which, accomplished, enables the student, the scholar, financier or laborer to obtain the coveted results. Anybody can hang over a thing twelve or fourteen hours a day; anybody can be accurate if they will take time enough; but nobody can possess the invaluable cultivation of a continuous, *unbroken progress*, without a desperate effort—without years of cultivation and many discouragements. It may take twenty years for the absent-minded man to become always present-minded, but the results are worth the labor. The short life he has to live is lengthened many fold by the use he makes of it. His labor, his pleasure, his rest, his recreation all come naturally in their time, as it were, with a rythm that lends a charm to existence, because every part of his existence has an object and gives satisfaction.

Purpose.—Purpose is the effort of the *mind to accomplish an end*; to *finish*—complete something.

Once having mastered the fundamental principles of a science or art, and having acquired the power to work continuously, the great question now presents itself, shall we do the labor to succeed that others have done who have accomplished the same results before us? The “midnight oil,” or “early to bed and early to rise,” and other old saws, do not explain *how* to work; besides, what is there in being robbed of natural rest at either end of the

night? What we wish to present, is some definite view of labor which brings results. Many an old farmer who has risen while "the stars were shining," and labored "while they were still shining," dies and bequeaths to his children the mortgage which he himself has carried for half a century. That was labor from the drudgery standpoint, without definite purpose.

The stenographer who is ambitious to become a famous reporter may have written from dictation (as if dictation ever gave speed) hours, days and weeks, and finally gave up in hopeless despair; the musician who played anything and everything, allows natural talent to go to waste, notwithstanding his hours of labor. Labor! but in all these cases there was nothing but labor. There was not that definite purpose of the mind with a clear knowledge of the requirements to accomplish some end. Would you have labor bring you success? Then, first ascertain what your work is doing for you; exert the mind to make an effort to GAIN THE END IN VIEW. We will present here the case of a stenographer who desires to acquire a high degree of skill. First of all let him measure up his physical capacity. The school day of five and a half hours was intended for children, and country boys, perhaps, who must work part of the time. If you would be competent in first principles, you must work twelve solid hours of sixty intense minutes each and every day except Sunday for years. You may do it in less time than many others. It may require more. Twelve hours a day leaves about four hours for rest and physical exercise. A little careful study on your part will enable you to use these four hours so that you can labor the other twelve.

Let us sum up the enormous value of time gained by a person who works twelve hours a day for a period of five years:

The student who works five and a half hours a day, but not intensely, gets perhaps two hours of real value, although he appears to be fairly industrious. Figure it up and you will find that it will take him thirty years, or the best part of his natural life, to accomplish that which his friend accomplished in five years.

But this does not express it all. The student who thus labors intensely for five years forms the habit of work. He has acquired

power. What was a day's labor to him, is now but a few duties before his day's work is begun.

So we continue our ratio of six to one, the latter accomplishing as much in twenty-five years as his neighbor would do if he were to live one hundred and fifty years.

Why do men rush to Klondike hardships and uncertainties when such a wealth of power and possibilities lie within their reach?

As above remarked, we may labor persistently for years, but it is the determined, unswerving resolution to EFFECT A RESULT that counts. The farmer referred to never rested from his physical toil to plan and study as to *how* his labor should help him throw off the galling yoke of a mortgage.

The value of time and labor is appreciated by the few.

Many persons who would save a dollar or a dime, lawlessly throw away, without **thought**, thousands and thousands of dollars worth of that valuable, **inestimable** treasure—time. Watch it; economize it; study to make the most of it, and you will feel, slowly, but surely, that you are rising, growing, developing, and all that life can produce for you that makes life worth living is yours.

NOMENCLATURE, OR THE TECHNICAL NAMES.

Unfamiliarity with the nomenclature prevents either good formation of outlines or ready reading of notes.

To be a first-class writer the following names must be studied and the characters they represent written until they are as natural as the ordinary language. Vowels, in the names, are necessary as a part of the name; they are not a part of the character named.

ALPHABET.

P B T D Cha J K Ga F V Ith The S Z Sha Zha La aR M N
Ing Emp Wa Ya Ha Ra.

Brief signs—Yč, Yŭ, Wč, Wŭ, Is, Hč.

Never pronounce the Brief signs the same as the stroke. Iss is not Ess; Wč or Wŭ is not Wa.

ISS PREFIXED.

(ISS, usually written IS for convenience, pronounce soft S.)

(Soft sound of S.) Spe, Iss-Be, Ste, Iss-De, Iss-Chay, Is-Jay, Ska, Is-Ga, Is-F, Is-V, Is-Ith, Īs-The, Is-S, Is-Z, Is Ish, (Is-Shay when made up), Sla, Is-R, Is-Ra, Sem, Sen, Is-Ing, Sway, Is Ya, Is-Hay.

IS AT BEGINNING AND END.

(Give E and A long Sound.)

SPes, Iss-Bes, Stes, Iss-Des, Iss-Chas, Iss-Jas, Skas, Iss-Gas, Iss-Efs, Iss-Vs, Iss-Iths, Iss-Thes, Is-S-Is, Is-Zes, Is-Shas, Slas, Is-Ars, Iss-Ras, Iss-Ms, Iss-Ens, Iss-Ings, Sways, Iss-Yays, Iss-Has.

HOOKS.

L Hook—Ple, Ble, Tel, Del, Chel, Jel, Kle, Ple, Fle, Vel, Thel, THel, Shel, Zhel, Rel, Mel, Nel, Yel, Hel.

When certain of above characters are followed by a vowel, or known to be the letters at the end of a word, they are pronounced as follows: Pel, Bel, Kel, Gel, Fel. Hel is indicated by enlarging the Hook on Hay; it is rarely ever used.

R Hook—Pre, Bre, Tre, Dre, Kre, Gre, Cher, Jer, Fre, Ver, Thre, THer, Sher, Zher, Mer, Ner.

When occurring at the end of a word, with no final vowel, change certain of the above to the following names: Per, Ber, Ter Der, Ker, Ger Fer.

TH when capital H is used, means hard sound, as in *Then, This*; when small *h*, give soft sound, as in *Thin, Thick*.

N Hook—Pen, Ben, Ten, Den, Chen, Jen, Ken Gen, Ren, Hen, Fen Ven, Then, THen, Sen, Zen, Shen Zhen, Mem, Nen, Ingen, Empen Yen, Wan, Len, Arn.

F Hook—Pef, Bef, Tef, Def, Chef, Jef, Kef, Gef, Hef, Ref, Thef, Sef.

COMBINED HOOK.

L and F Hooks Combined—Plef, Blef, Telf, Delf, Chelf, Jelf, Clef, Glef.

L and N Hooks Combined—Plen, Blen, Tlen, Dlen, Chlen, Klen, Glen, Flen, Vlen, Thlen, Mlen, Neln, Reln.

R and F Hooks Combined—Pref, Bref, Tref, Dref, Cherf, Jerf, Kref, Gref.

R and N Hooks Combined—Pren, Bren, Tren, Dren, Chern, Jern, Kren, Gren, Fren, Vern, Thern, THern. Shren, Mern, Nern.

Enlarged Hooks—Pler, Bler, Tler, Dler, Chler, Jler, Kler, Gler, Fler, Vler, Thler, THler, Shler, Merl, Nerl, Prel, Brel, Trel, Krel, Grel, Frel, Verl, Merl, Nerl, Pshon, Bshon, Tshon, Dshon, Gashon, Mshon, Petiv, Ktiv, Jtiv, etc.

S, R and N—Spren, Is-Bren, Stren, Is-Dren, Skren, Is-Gren, Is-Fren, Is-Vern, Is-Thern, Is-THern, Smern, Snern.

S, R and F—Spref, Is-Bref, Stref, Is-Dref, Is-Cherf, Is-Jerf, Skref, Is-Gref, Is-Fren, Is, Vern.

HALF LENGTH NOMENCLATURE.

Pet, Bet, Tet, Det, Chet, Jet, Ket, Get, Fet, Vet, Thet, THet, Est, Zed, Isht, Shayt, Emt or Met, Ent or Net, Med or Emd, Let, Eld, Art, Ard, Ret, Het. (Halved only in special signs.)

S Combined with Half Lengths and Hooks—Spet, Splet, Speft, Spleft, Spent, Splent, Spret.

Is-Bet, Is Blet, Is-beft, Is-Bleft, Is-Blent, Is-Bret.

Stet, Steft, Stent, Spleft, Splet, Sprent, Spret.

Is-Det, Is-Delt, Is-Deft, Is-Dent, Is-Dret.

Is-Chet, Is-Jet, Is-Jeft, Is-Chent.

Sket, Sklet, Skleft, Skent, Skreft, Skrent.

Is Get, Is Gleft, Is-Glent, Is-Grent, Is Grefit.

Is-Fet, Is-Fent, Is-Fret, Is-Frent, Is-Flent.

Thent, Is-Thent, Thrent, Is-Thrent, Frent, Friends.

THret, Thlet, Smelt, Snelt, Smert, Snert.

ISS AND HOOKS COMBINED.

When two names are given, the first is to be preferred; but in reading, if pronouncing one name does not give the required name try the other, as in many cases the mere pronunciation of the nomenclature will suggest the word if not actually pronounce it.

S and L Hook combined—Spel or Sple, Is-Bel, Is-Tel, Is-Del, Is-Chel, Is-Jel, Skel or Skle, Is-Gel, Is-Fel, Is-Vel, Is-Thel, Is-THel, Shel, Zhel, Smel, Snel.

S and R Hook combined—Sper or Spree, Is-Ber, Ster or Stre, Is-Der, Is-Cher, Is-Jer, Skre or Sker, Is-Ger, Is-Fer, Is-Ver, Is-Ther, Is-THer, Smer, Sner.

S and F combined—Spel, Sbef, Stef, Is-Def, Is-Chef, Is-Jef, Skef, Is-Gef; Is-F or Sef, Is-V, Is-Ith or Sith, Is-THe, Is-Es or Sis, Is-z, Is, M or Sem, Is-N or Sen, Is-Emb or Semp, Is-Ing or Sing, Is-Ya, Sway.

S and N combined—Spel, Is-Ben, Sten, Is-Den, Is-Chen, Is-Ken, Is-Gen, Is-Ren, Is-Fen, Is-Ven, Is-Then, Is-Shen, Smen, Snen, Is-Len or Slen, Is-Arn or Sarn.

S, L and F combined—Splef, Is-Blef, Is-Telf, Is-Delf, Is-Chelf, Is-Jelf, Sklef, Is-Glef, Is-Flen, Is-Vlen, Is-Meln or Smeln, Is-Neln or Sneln, Is-Rel.

S, L and N combined—Splen, Is-Blen, Is-Tlen, Is-Dlen, Sklen, Is-Glen, Is-Flen, Is-Vlen, Is-Mlen, Is-Nlen.

STE LOOP, STR LOOP AND LENGTHENED PRINCIPLE.

The small loop is invariably called Stě at the beginning and Est at the end of outlines, and when possible the sound should coalesce with the name of the stem, which should be pronounced according to the previous tables.

Thus, Peest, not Pe Est, Kayst, not Ka Est, Nest, Emst, etc. At the beginning it is not so easily joined in sound, but must be called Ste Pet, Ste Per, Ste Pend, as the case may be.

The Ste loop is unjoinable to F or L hook, but is joined and always coalesces with the N hook on straight strokes. Thus, Penst, Kanst, etc. The half length S stroke is used following hooks on curves, and the name being similar there can be no confusion, since the nature of the stroke indicates whether loop or S stroke is indicated.

Lengthened strokes are usually terminated with Tr, excepting Ing and Emp, which are called Inker and Ember; and if this does not give the word, try the sounds Dr, Thr or THr.

OIDS.

Oid means *like*, as in sphereoid—like a sphere. Petoid, like a Pet. The difference between the Oids and half lengths is that the Oids are theoretically a little shorter than half lengths.

The one rule of pronouncing these characters is simply to add the name "Oid" to the otherwise half length. Pet-oid, etc.

The Oids are arbitrary signs for words not based on the primary alphabet, and are therefore the only "word-signs." They may have hooks and circles and otherwise receive straight line modifications, except they can not be lengthened nor halved.

Petoid, Tetoid, Chetoid, Jedoid, etc.

KEY.

BUSINESS LETTERS.

LETTERS OF TWENTY-FIVE WORDS.

[1]

Messrs. Day & Night, New York, N. Y.:

Enclosed find order for goods, which we shall be pleased to have you fill promptly and ship us immediately by American Express to Toledo.

Yours truly,

[2]

Messrs. Doane Bros., Philadelphia, Pa.:

Gentlemen—We ship you to-day by freight, over the Michigan Southern & Lake Shore R. R., four hundred yards of heavy duck.

Hoping it will prove satisfactory,

Yours truly,

[3]

Mr. T. D. White, Toledo, Ohio:

Dear Sir—Enclosed find our statement for May. As we are in special need of funds, owing to our recent fire, a remittance will be highly appreciated.

[4]

Mr. L. Keyes, Baltimore, Md.:

Dear Sir—We are in receipt of your statement of the 5th, and same shall have our prompt attention on the 15th.

Trusting this will be satisfactory,

Very respectfully,

[5]

Mr. John Smith, Rutland, Vt.:

Dear Sir—We are in receipt of your letter of the 5th inst., asking for remittance of our November account, and same shall receive our prompt attention.

[6]

Mr. G. A. Davis, Nashua, N. H.:

We are in receipt of your letter of the 8th inst., with check for \$480.32, for which please accept our thanks.

Yours truly,

[7]

Mr. J. M. Bixby, Portland, Me.:

Dear Sir—We enclose bill of exchange for \$4000.00, that being the amount in full settlement for shipment of goods as per statement.

[8]

Mr. Thomas Bain, Boston, Mass.:

Dear Sir—In response to your letter of the 15th inst., will say that our representative will call on you and arrange matters to your satisfaction.

Yours truly,

[9]

Messrs. Grout & Buck, Windsor, Vt.:

Gentlemen—The annual meeting of the Black River Valley Cattle Show Association will be held on the 5th of September at Tamany Hall. Your presence is requested.

Very respectfully,

[10]

Messrs. Block & Blum, New Orleans, La.:

Gentlemen—We enclose statement of your account to January, and as we have heavy payments to make at once, your promptness will greatly oblige.

LETTERS OF FIFTY WORDS.

[11]

Mr. John Fisher, Nashville, Tenn.:

Dear Sir—Your favor of yesterday just at hand. I shall be pleased to assist you with your manuscript, but fear it will be impossible to do anything about it until next Saturday, when I shall be at liberty for the day. You can bring the manuscript with you, and we can look it over together at my office.

Yours truly,

[12]

Messrs. White & Brown, Dover, Delaware:

Gentlemen: We are in receipt of your favor of the 15th inst., asking for prices on our ornamental printing, and we enclose herewith specimens of menu cards, ball programs, wedding announcements, etc. We shall be pleased to render any further information you may desire.

Awaiting your response with pleasure, we remain,

Yours truly,

[13]

Messrs. Moss & Fisher, Richmond, Va.:

Gentlemen—Can you not arrange to take care of the balance due us on your old account this month? We are particularly anxious that all of the small balances due us that have been standing on our books the past year should be settled before the 1st of October.

Yours truly,

[14]

Mr. Albert Billings, Wheeling, W. Va.:

Dear Sir—We are in receipt of your valued favor of the 15th inst enclosing statement for July. Enclosed herewith will please find check for

\$98.02. We require one gross of variegated ladies' work boxes, also 25 poker chip holders for our holiday trade, which goods please ship at your earliest convenience.

Very truly,

[15]

Messrs. Boone & Kory, Galveston, Texas:

Gentlemen—We beg to acknowledge receipt of your letter of the 15th, and beg to state that your commission as therein stated shall have our attention as soon as we find the parties to whom you refer. We will notify you promptly of further developments in the matter. Respectfully,

[16]

Mr. Otis Graves, Baltimore, Vt.:

We are in receipt of your favor of the 15th inst., and we herewith enclose you our latest price list, from which we will quote you the following discounts: Vermont butter, 20% off; New York creamery, 25% off; oleomargarine, 60% off.

Soliciting your orders, we remain,

Yours very truly,

[17]

Elwood Stowe, First National Bank, Galveston, Texas:

Dear Sir—We are in receipt of your esteemed favor of late date, and it gives us pleasure to quote you for immediate shipment F. O. B., pecan nuts, 40c per sack; butternuts, 80c per sack; chestnuts, \$1.00 per bushel. Trusting we may receive your order, we remain,

Very respectfully,

[18]

Mr. E. P. Smith, Lansing, Mich.:

Dear Sir—I thank you kindly for your attention in the matter of my accident policy; but owing to my having taken out another policy for a great deal less money, I feel compelled to discontinue this one. Enclosed find remittance for May first assessment, which please acknowledge.

With thanks and regards,

[19]

Mr. Otis Flavius Amburn, Memphis, Tenn.:

Dear Sir—Replying to your statement of the 29th, would say that we sent you a statement of your account to Rochester, Mich., on the 16th inst. We expected settlement of this account before this, and hope you will send us check for the whole amount at once if possible.

(NOTE—In practice, the disjoined syllable D on *expected* is dropped, according to principle 19, section 231.)

[20]

Messrs. Sonfield & Fly, Hullever Place, Little Rock, Ark.:

Gentlemen—Referring to yours of the 16th, calling for an answer to your letter of previous date, we beg to state that we acknowledged receipt of

said letter under date of July 13th, and we enclose copy herewith in case the original should have gone astray. Trusting prices will be satisfactory,

Yours very truly,

[21]

Mr. Frank Van Pelt, Des Moines, Iowa:

Sir—Kindly inform me at once what you intend to do, if anything, about the money you took from me to apply on books. You say that you returned the books to the publishers, but you forgot to say anything about the deposit on them. Please explain.

Respectfully,

[22]

Mr. E. B. Lynch, Lincoln, Neb.:

Dear Sir—Your favor of the 25th inst. received. Will you kindly inform what facilities you have for the disposal of goods in the Gulf States, and is it your intention to sell to other schools and colleges? We can give you rates by the gross which will be to your advantage.

Very respectfully,

[23]

Messrs. Davis & Barry, St. Paul, Minn.:

Gentlemen—We want for a customer of ours an old-fashioned steel money purse, to open on top, with a compartment inside about $2\frac{1}{4}$ inches wide, with a steel clasp, made of good strong leather. Something serviceable, such as a man would carry. Send it by mail as soon as possible, and oblige,

Yours truly,

[24]

Mrs. F. W. Rugg, Springfield, Ill.:

Dear Madam—Your letter and gloves came to hand, and by return mail we send you an extra large pair of No. 8 gloves, which we think will be large enough for your son. Should they not be, kindly return them.

Awaiting further favors, we remain,

Respectfully,

LETTERS OF ONE HUNDRED WORDS.

[25]

Mr. A. F. Sherman, Ludlow, Vt.:

Dear Sir—You speak of wanting to advertise in ten different papers. About how much space do you want for advertising? We are in the printing and publishing business for all there is in it, and when we can see anything in which there is a dollar we are ready to take hold of it, and if we can see any money in it for you and ourselves we shall be ready to make a contract with you. Please give us the title of your book, as we find we have no record of our letter to you on the subject. Respectfully,

[26]

Mr. J. E. Carr, Duluth, Minn.:

Dear Sir—Replying to your letter, we are pleased to hear from you. The documents explain the nature of our goods and our manner of conducting business. As to our standing, please read editorial notices in marked daily papers of our city, which we mail you. If we find that you are honest and a live, active salesman, and the proper party to represent our house and manage sub-agents, we will engage you at a salary as per enclosed copy of agreement. If you incline to accept terms on enclosed contract, please sign and return.

Respectfully,

[27]

Mr. A. R. Kipp, Hartford, Conn.:

Dear Sir—We have not had settlement of our joint account for many months, and we feel that it is for our mutual interests to settle our accounts periodically at intervals of not more than three months. As July marks the middle of the year, we would esteem it a great favor if you would make us settlement of account to that date as soon as possible. Although the account is not large, still we think, as above stated, that it is better to balance our accounts frequently, and start anew, thereby avoiding any possibility of disputes in regard to old accounts. We remain,

Yours very truly,

[28]

Mr. Thomas Norton, Charleston, Mass.:

Dear Sir—We are in receipt of your letter of the 9th inst., and in reply would say that we enclose you a contract written out, which is similar to the one you sent us. We always try to do the fair thing by everybody, as you will find out if you have much to do with us. We do not wish to take advantage of any one, whether we have a contract or not. Please send your copy in just as soon as you can. Have it all written out neatly on the typewriter.

Awaiting your immediate response, we remain, Yours truly,

[29]

Mr. Frank Lamb, Chicago, Ill.:

Dear Sir—In reply to yours of recent date would say that we desire an agent to solicit orders for oils in your vicinity. Enclosed please find price list of brands of goods we wish agents to sell. We do not know that you can sell oils, so can not make you an offer of salary. If however, you are disposed to give the business a trial and will agree to call on parties who deal in oils in your locality, we will send you samples of oils free of charge. If you want full sample case it will cost you \$4.00.

Very respectfully,

[30]

Mr. Dallas Pollard, No. 480 Maple Street, Columbus, Ohio:

Dear Sir—Your letter of yesterday in relation to rates for advertising in the "Mechanic's Journal," "Printer's Magazine" and "Punch" at hand.

If you will kindly send us sample copies of your publication, I shall be in a better position to answer you, as it may be we could probably arrange for exchange advertisements. I send by this mail copies of the "Mechanic's Journal" and the "Magazine." At present we have no space at liberty in "Punch," but in the copies which I send you we could probably find room for an exchange.

Enclosed please find price list, giving cash rates. Yours truly,

[31]

Mr. H. M. Smith, Haytown, Neb.:

Dear Sir—I have just received word of the manner in which your company violated its obligations by hauling excursions to Niagara Falls and return. You have broken your contract with us, as you gave no notice of your intentions to run such train, nor did you conform to your agreement in regard to making rates. We must hereafter decline to receive business over your road or to show to your company any courtesies customary between different corporations until such time as you see fit to make proper compensation to this company.

Hoping that we may receive a proper explanation, we are,

Very respectfully,

[32]

Mr. Volney Graut, Paris, Texas:

Dear Sir—Your postal of the 2nd is here. In reply would say that the manufacturers state that they hope to be able to ship your order for wire to-day. This would have been shipped before, but the order calls for wire that is very scarce. We have for three times hurried the manufacturers on your screen doors. We are very anxious to get these doors to you, but it seems as if it were almost impossible to hurry some of these wire manufacturers. They are slower than molasses in January.

Regretting the delay and assuring you of our desire to please, we remain,

Yours truly,

[33]

Mr. David H. Snoke, Richmond, Ind.:

Dear Sir—Please reply to our letter of the 13th. Shall we order hook staples direct from the factory, as it is an article we do not keep in stock? We could have had them before this if you had answered our letter in regard to the same. In regard to the machine tool, it went forward by steamer "Sanillao" to Cleveland, May the 30th, and the transportation company are tracing it by wire, and agree to do everything possible to have the tool delivered to you.

Trusting you have received it ere this,

Yours truly,

[34]

Mr. J. A. Robinson, Cleveland, Ohio:

Dear Sir—Replying to your favor of the 6th inst., we are not aware that there is any adjustment to be made between our company and the Lake

Shore Co. in regard to the lumber used on our cars. We have been in correspondence with Mr. Beach in reference to the correction of the Lumber Co.'s bill against your company for the lumber we used, but as Mr. Beach did not reply to our last letter, we supposed that the matter was settled, and yet hope such is the case. We have written to Mr. Beach to-day in regard to the matter.

Yours truly,

[35]

Mr. J. B. Mack, Nashua, N. H.:

Dear Sir—Mr. James Smith, from Leland, Powers & Co., of this city, has made application to us to have the thousand-mile book which was recently issued to Mr. A. D. Davis, who is also an employee of that company, transferred to his name so that it can be used by him over this road and over the roads where the ticket reads good. We have this day wired him to the effect that upon his calling upon you, you would transfer the ticket to him. When he calls you may transfer the ticket which he presents to you.

Yours truly,

[36]

Mr. Richard Adlof, Berlin, Germany:

Dear Sir—In reply to your favor, our personal letter was printed on an ordinary printing press (tell it not in Gath). The "trick" consists in printing the letter with the very same ink that is used in manufacturing typewriter ribbon with which the name is afterwards filled in. This ink is furnished by the ribbon manufacturer, Mr. A. P. Little, of Rochester, N. Y. Of course the blind copying after the letter is finished adds to the smoothness of the effect.

If you have occasion to write as many as 500 circular letters, try this plan.

Very truly yours,

[37]

Mr. Michael Desmond, Cairo, Ill.:

Dear Sir—In reply to your proposition of the 12th, would say that we would like to know what kind a book it is you want to publish, and about what size the book will be, how many pages it will require, what style of binding, etc.? Can you send us a copy of what you want, or could you send us a sample book, so we could look it over and see how much of a book it would make, and about what kind of material it would require? We shall then be better able to give estimates.

Respectfully,

[38]

Mr. John Titus, Chicago, Ill.:

Dear Sir—We notice your advertisement on the ninth page of the appendix in the "National Stenographer" for July. We send you by mail to-day a copy of the "Student," a new journal which we have been publishing for the last three months, and which is an established fixture. We have worked up a remarkably large subscription, and our success still goes on. We shall be pleased to insert the advertisement you speak of in the next issue for \$2.50,

or we will give you three insertions, one each month for the next three months, for \$6.00.

Yours truly,

[39]

Horace Martin, Claremont, N. H.:

Your favor of the 28th ult. received. We enclose herewith proofs of a few etchings, and trust you will find them correct and satisfactory. We have experienced no little difficulty in etching on account of blotches in the copy. We had an architect review the proofs and eliminate such marks as did not belong there, and we think you will find the proofs O. K.

Hoping you will find the proofs satisfactory. we remain,

[40]

Mr. T. W. Hopkins, Champaign, Ill.:

Dear Sir—Replying to your favor of late date, enclosing \$3.50 for one insertion of a one inch display advertisement in the Scientific American, we return our letter of April 20th, quoting you rates herewith enclosed. We keep press copies of all letters sent out by us. You will notice that we state in that letter that the June Scientific American will go promptly to press May 13th. Your advertisement was received on the 22nd, and as we have gone to press with the June American, it is therefore too late for that issue.

Trusting this will be satisfactory.

Very respectfully,

[41]

Mr. Fred Cross, Mt. Moses, Vt.:

Dear Sir—We enclose herewith bill for Day's Dictionary, which we are sending you to-day by mail. If you will advertise this as you propose we would supply you in lots of ten or over at \$2.10 per copy, which with the postage added would make \$2.25. We suggest if you can not order ten at once, that you send your orders to us and we ship with the understanding that if your purchases should amount to ten within the next three months we would rebate you.

Hoping this suggestion will meet with your approval, we are,

Yours very truly,

[42]

Mr. Fred Wear, care F. C. Moore & Co., Springfield, Vt.:

Dear Sir—Your letter, containing money order received, for which accept thanks. Do not hesitate to write me at any time that I can be of service to you in any way. The Galveston School of Art is having the largest enrollment in its history. We will probably have to open another department to accommodate our students, and will probably have to open another in February, if students come in as they do at present. I am glad to know that your school is doing well. If you should ever visit Galveston be sure to make us a call.

Wishing you every success, I am,

Yours sincerely,

[43]

Miss Fannie Burkey, Phoenix, Ariz.:

Miss Burkey—Your favor of the 29th ult. received. We are pleased to know that with a further investigation of the subject you are finding our charges quite moderate and reasonable. From the tenor of your former letter we received the impression that you were in immediate haste for the plates, and so finished up the remainder as speedily as possible and forwarded the entire lot in accordance with your shipping directions. Should you deem it advisable for us to do any further work on the plates, we will be pleased to have you return them, and to be at your service. Very truly,

[44]

Mr. L. D. Walker, Richmond, Va.:

Dear Sir—The enclosed letter, you will find, replies to yours of the 2d inst. and as the same was signed "University Publishing Co.," we took it for granted that a letter addressed that way would reach you. It appears, however, that you are not known at the post office, and, therefore, the enclosed letter has been returned to us, and, in consequence of it, you have suffered delay.

If you will acknowledge receipt of this at once and give us full instructions in regard to shipping, we can fill your order by October 1st.

Very respectfully,

[45]

Miss M. Jowers, Toronto, Ont.:

Miss Jowers—In reply to yours of the 19th ult., will state that your account was duly credited with \$10.00, as per receipt sent you at the time, but as our books showed an unpaid account of \$4.00 as per invoice No. 2108 of January 25, the balance only was credited on your invoice of the 19th. We enclose herewith statement of your account, also duplicate bill just referred to and return our invoice of Nov. 19, with bill for added corrections.

We trust with this explanation you will find all satisfactory. Awaiting your pleasure, we remain,

Yours truly,

[46]

Mr. G. H. Hill, Des Moines, Iowa:

Dear Sir—I have been away getting married, as I presume you have noticed by the "National Stenographer." This accounts for the fact that your letter has not been answered sooner. I duly received the remittance, \$1.75, and gave you proper credit. The subscriptions commence with the June issue. I hope you will push the others and have them all subscribe, and pay up as they subscribe. I note what you say about "Smith's Handbook." It is not possible to furnish a second-hand copy of the last edition, but I will mail you a new copy: Fraternaly,

[47]

Mr. Frank Woodruff, West Windsor, Vt.:

Dear Sir—We enclose blank, which we hope you will kindly fill out and return. We believe this information in our files will work to your advantage, for it will enable us to keep in touch with your work, to offer samples of new textbooks that meet the requirements of your course, to send announcements of forthcoming publications and to answer intelligently any inquiry that may be addressed to us.

We thank you for similar courtesies extended to us in the past, and hope for an early response to this request.

[48]

Mr. M. D. Jones, Portland, Ore.:

Dear Sir—The situation this morning shows one hundred cars of grain and two hundred cars of other dead freight out on Chicago terminals, total seven hundred loads; ten cars waiting for elevator, one hundred seventy held for disposition and sixty waiting for inspection; one hundred thirty-six unloaded in elevator; three hundred sixty-six cars laid out on Chicago section between Kankakee and Champion, inclusive, principally coal, grain, lumber and other freight. There is no accumulation on Amboise or Pontiac divisions. Loading is being handled regularly and with reasonable promptness. Twenty-five cars of grain are loaded, ready to move to New York to-morrow morning.

Respectfully,

[49]

Mr. Joseph Cohen, Patterson, N. J.:

Dear Sir—We have yours of the 27th ult. returning invoice of the 26th for galvanized barbed wire shipped you on the 27th. In reply would say that this invoice for wire was ordered by letter the 11th of March. Your order reads as follows; "Ship to Helena, Montana, four hundred pounds four-point galvanized wire." This is just as ordered, with the exception that we were obliged to send five-point instead of four-point, as we had no four hundred pound rolls in stock and could find none.

Your order for nails was shipped promptly.

[50]

Messrs. Clarke & Courts, Galveston, Texas:

Gentlemen—For accommodation of St. Elizabeth's church Sunday school, who hold picnic at Gardner's Park, August 15th, a special train will be required to leave the depot at 9:30 returning leave Gardner's Park at 6:05 p. m., arriving at Forty-third street, it will go from the Union tracks to State street, returning leave that point at 10 a. m., stopping at Grand and Drexell Boulevards.

All the above stops to be made on the return trip from Gardner's Park in the evening, State street excepted. Please arrange for extra cars from your station.

Respectfully,

[51]

Mr. Max Ruhl, Mexico City, Mexico:

Dear Sir—Your kind favor of the 22d to Professor Day, of this city has been turned over to us by him, as we are the publishers of his various works on drawing. We take liberty to send you a copy of the new "Forms" at the best teachers' rates, and hope you will be able to do considerable with the same. If you find you can not utilize and do not care to keep the same, although we trust you will, you may return it to us within a reasonable length of time, and we will pass it to your credit.

Very truly yours,

LITERARY DEPARTMENT.

FLASHES OF THOUGHT FROM BRIGHT MINDS OF THE PROFESSION.

THE FALLACY OF "DICTATION."

By A. F. Jatho.

The authors of the book fully endorse the theory here expressed, that mere dictation on new matter by the hour never made either fast or accurate stenographers. In support of this theory it may be mentioned that when Mr. Jatho accepted his first position, in a large wholesale house, one of the stenographers was one day at lunch, and transcript of her notes being required, Mr. Jatho transcribed them from her book to the satisfaction of the dictator. There were no plans or previous arrangements, or any favoring conditions so common to shorthand exploits. Miss Weems, the stenographer referred to, had been under the same instruction that Mr. Jatho had, but they were contemporaneous students only a very short time.

Transcribing from the notes of others is not common among reporters; and is rarely if ever practiced among office amanuenses, and certainly not without the most careful attention to notes from the very beginning.

These notes were photographed (not engraved) from the original, and fairly represent Mr. Jatho's everyday fast writing.

I deem it of vast importance that the student soon be made aware of the fact that it is not the indiscriminate use of dictation that is essential to attain the end in view, but that the constant and continual drill on outlines is what is required. It is only necessary for the average energetic and intelligent scholar of the present day to be told that when he has acquired control of the outlines by continual repetition and drill from day to day, all that is necessary then is to make use of his knowledge in actual practice, and the fallacy of superfluous dictation becomes very evident to him.

Then let him bear in mind that eternal vigilance on the part of the student, with respect to his outlines, is the price of their safety, and that it requires constant watchfulness and carefulness, combined with practice, to retain the standard thus far established.

Under such trying circumstances the most patient enthusiast is apt to get discouraged, but if he will, with a determination that is worthy of the cause, continue to work and endeavor to surmount the seemingly impenetrable obstacles, success will greet him with a smile.

CONCENTRATION.

By Professor O. F. Amburn.

Professor Amburn has the unusual combination of being both an accomplished stenographer and a pen artist of high degree. His remarks are therefore recommended to the ambitious stenographer as being worthy of his most careful study and application. Upon this trait of character depends all your future success.

Anyone with a mind is capable of thought in some degree, but the ability at all times to concentrate the faculties on some line of thought and thus retain it until desired results are obtained is a science which requires years of training on the part of the individual. The greatest aim of the teacher is to first teach his student the way and necessity of thinking systematically. Until this is accomplished he is but a machine, mechanically following abstract principles, which he neither understands nor can remember. The mind is but a part of the physical system, and its development demands to a great extent the same careful, systematic training which an arm or other member of the body would receive in order to attain the greatest possible strength. As a nation, why do the Germans excel the others in research and the sciences? Their movements and actions would indicate a tendency to sluggishness; but they are willing to spend years, if necessary, following up some line of reasoning in order to accomplish that which others find distasteful and difficult; they have trained the mind to dwell as persistently on dry details as on the more entertaining matter, and in this way are enabled to make a clean sweep of the subject and leave nothing unturned. Nearly every character in shorthand is based on some principle, and the student ought never consider he has committed same till he has asked himself why is this so, and given a satisfactory answer.

THE VALUE OF MONOTONY.

SOME THOUGHTS ON THE USUAL WAY OF WINNING SUCCESS.

By Leon Sonfield.

The writer of this article, besides being a finished stenographer and a lawyer, is a popular and brilliant public speaker, whose remarks are noted for their great force and practical application.

Monotony has its value. Through monotony all the great of earth have achieved their work. The world owes more to monotony than to genius, so-called. The price of success in any department of life is persistent effort in one direction which almost amounts to drudgery. We sigh for genius—that subtle, potent but indefinable something, which to many minds signifies the ability to achieve great results with little or no effort. Without industry genius can accomplish nothing, while much may be accomplished by those who, while lacking genius, have enthusiasm and capacity for labor. Carlyle wrote thus to one possessed of literary aspirations: “My dear young Friend,—You must learn the indispensable significance of hard, stern, long-continued labor. Grudge not labor; grudge not pain, disappointment, sorrow, or distress of any kind; all is for your good if you can endeavor and endure. If you can not, why then all is hopeless.” True in every word and applicable to all alike. He who would be saved from a failed life must endure—must endure to the end.

Giardina, when asked how long a time it required to master the violin, replied: Twelve hours a day for twenty years. Bulow, the German pianist, remarked: “If I stop practice one day, I notice it; if I stop for two days, my friends notice it; if I stop for three days, the public notices it.” Of the great actor, Edmund Kean, it was written: “He used to mope about for hours, walking miles and miles alone, with his hands in his pockets, thinking intensely on his characters. No one could get a word out of him. He studied and slaved beyond any actor I ever knew.” When studying Maturin’s Bertram he shut himself up for two days studying the one line, “Bertram has kissed the child.” Out of this monotony, this almost slavery, came the excellency which enabled him to so electrify great audiences, which everywhere greeted him.

Look now upon a few of the authors: Gibbon wrote the first chapter of his “Decline and Fall of the Roman Empire” three times before he was satisfied with the performance. Gray took nearly twenty years to polish up his “Elegy.” Sheridan, when urged by the public to hasten the manuscript of the “School for Scandal,” declared that he had been trying for nineteen years to satisfy himself with the style of it, but had not yet succeeded. One short poem was written by Tennyson fifty times before he was pleased with it. Dickens, when about to write a Christmas story, would shut himself up and live a hermit life for six weeks. Macaulay was a most

painstaking writer, spending hours perfecting a sentence; while Addison was known to stop the press when the Spectator had been nearly run off in order to insert a preposition. More of this might be written, but this will suffice to disprove the thought that those whom we applaud as geniuses accomplished their work with little or no effort.

One word of application: You are striving for the mastery of shorthand. You are very bright, it is true, but notwithstanding your exceptional brightness, you need not imagine that this can be achieved in a day. It will require work, and work of the most monotonous sort, which only a select few enjoy. But then the prize is worth the effort.

SHORTHAND FEATS OF GENUINE MERIT.

INTRODUCTION BY THE AUTHOR, GIVING A LETTER
FROM MR. A. P. LITTLE.

It was with some difficulty that we persuaded Mr. Little (of ribbon fame) to write to us; but the fact that he is known by his deeds rather than his words or claims, makes his contribution the more valuable.

Several years ago there was a great deal of interest and excitement in typewriting speed contests in which accuracy was not an element under consideration. Spaces occurred in the middle of words and letters were piled on the top of each other. In this way marvellous records were made; but the profession soon learned that these jugglery feats had nothing to do with practical work, and that such performances were doing a great deal to cultivate bad typewriting and bring the profession into disrepute. Not less atrocious, though less evident in its absurdity, are the shorthand minute speed exhibitions. Many teachers and office stenographers are blindly admiring these preposterous humbugs and holding them up as examples. To such, we would say that there is not a competent, expert verbatim stenographer in the world who gives any countenance to such sham performances. As high speed as 300 words a minute has been claimed in the face of the contradiction of every competent stenographer on the globe that human speech can be uttered so rapid, and if it could, a minute test would simply mean that the writer read everything from memory, which he could not properly write. In fact, a little practice will enable one to repeat what is spoken for half a minute without any writing at all. The only real test of speed should be accompanied by a test of the writer's ability to *read* his notes when they are "cold."

We quote the following incident, believing that the feats therein related have never been equaled by any of the blatant blusters who are fooling and amusing amateur stenographers by claims of 300 words a minute. The following letter from Mr. A. P. Little to the author we quote verbatim:

Dear Sir—Yours of October 19th received. I have delayed answering partly on account of being very busy, and partly on account of my disposition inclining me not to reply at all, for I most thoroughly dislike to say anything concerning what I may have done in shorthand in the past except in a general way to say that I tried to earn my salary and was able to hold my job.

The story which you narrate as having heard at Chicago is not correct. The case on trial was not a murder case, but an important one, nevertheless, involving rights of the Labor Unions throughout the United States. An afternoon was consumed in obtaining a jury. I was requested to furnish three transcripts of testimony as fast as possible—one copy for the plaintiff, one for the defendant, and one for the Court. I took all the testimony, the notes were sent to my office to be transcribed, and copies furnished during each day, the final copy at night being furnished within half or three-quarters of an hour of adjournment. After taking the testimony two days, the following morning the counsel summed up, the Judge charged the jury, I got out of court by 1 o'clock p. m., got out the charge for the afternoon papers, which was all in type before 3 o'clock and on the streets for sale. Just as the last sheet of transcript left the office for the printers, I was sent for by the Court. I went to the court room and found the jury back and the numerous counsel discussing a question which had arisen in regard to reading of the testimony to the jury. Counsel for the plaintiff objected to the defendant's counsel reading the testimony to the jury, and the defendant's counsel objected to the plaintiff's counsel reading the testimony, each urging that the other would emphasize such words as would do his side most good. Each side had a copy, and the Court had a copy, so they suggested that the Court read the testimony, and, jocosely remarking that he could probably finish in a couple of days, as the jury insisted upon having all the testimony in the case read to them. The Court, being in a generous frame of mind, handed his copy to the stenographer and told him to go ahead. I told him that the copy which he had, as well as the copies furnished to the parties to the action, had not been compared, and would prefer to read from my notes. I started in at 3 o'clock and finished the two days' task at 5:15, two hours and fifteen minutes, the Court and plaintiff's and defendant's counsel holding copy on me during the reading. I was stopped only once during the reading from my notes, the copyist having written "dealer" for "Adler" in one sentence. Some of the parties to the action were wholesale clothing dealers by the name of Adler, and one of the principal conferences was held in their office, at which there were

numerous "dealers" as well as "Adlers." To my surprise it was the only instance where the copyist got mixed, for the outlines were exactly the same, though I attempted to write "dealer" above the line and "Adler" through the line.

I never considered that much of a feat, for at that time there were seven stenographers in this city who could read my notes as well as I could.

At a subsequent time, I was asked to report the Railway Conductors' Convention in this city, with about eight hundred delegates from every State in the Union, but did not get the "job" because my price was too high. It lasted eight days, the sessions commencing at 1 o'clock in the afternoon and continuing until 7. There were no papers read, but continual discussions. They got a man, with five assistants, to do the work, at \$50 a session, the copy to be furnished the printer not later than 10 o'clock each night, as it was to be put in pamphlet form for the members the next day, at which time they had an opportunity to correct any errors that might be discovered.

The time of the first session was nearly consumed in receiving credentials and qualifying delegates, roll call, etc. About 8 o'clock that night they sent word to me to report the convention the following day, which I did, and to the end of the session. At Denver, the preceding year, there were six stenographers who reported the convention, dividing the time into small "takes." I reported the convention seven days alone, furnishing copy to the printer before 9 o'clock every night, one session lasting until 7:30 at night, someone on the floor speaking every minute after 1 o'clock, in a red hot discussion, and not a single correction made in the printed minutes for which I was responsible. One superannuated conductor who had lost his palate (in a railroad accident probably), made a speech two-thirds of the way down the hall, and all I could possibly do was to guess at what he said. I did the best I could. I was horrified the next day when he got up to "make a correction in the minutes," for I knew I was in for it, and probably did n't have a sentence right. All he said was that he made a mistake in the number of the lodge he referred to in his speech, which should have been 1342 instead of 1332. I settled back and concluded that I had made a pretty close guess after all.

I believe this is the first time in my life that anyone has had the opportunity of calling me egotistical, or that I have attempted to narrate any special stenographic feats with which I have had to do. I am out of the business now, however, and have no earthly object in complying with your request except to correct the story as told to you. I merely send you the facts for the same reason that some people go jail—by request.

Very respectfully yours,

A. P. LITTLE.

ODE TO MY AMANUENSIS.

(Quoted by Professor Norman P. Hefly in a Paper at World's Congress of Stenographers, Chicago, 1894.)

Come hither, young and active scribe,
Prepare thy tablets to record
In quick flying dots and strokes
What I shall dictate, word for word.

Oh! wonderous art! Though from my lips
The words like pattering hail stones fall,
Thine ear hath caught them every one;
Thy nimble pen portrayed them all.

Quick darts thy hand across the page,
No other movement scarce is seen;
Yet in its path a thick array
Of signs instinct with meaning gleam.

My words no sooner are pronounced
Than on thy tablet they appear,
My mind can not keep equal pace
With thy light fingers' swift career.

Say, who is it that doth portray
The cogitations of my heart;
Who to them my inmost thoughts
Ere they are uttered to impart?

It surely is no human skill
That works such miracles as these;
No other mortal e'er performed
Such feats with such consummate ease.

Nay, now I see! The mystery is clear;
Some kindly goddess at thy birth
Bestowed on thee this wondrous gift
In memory of her trip to earth.

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